COMMUNICATION GUIDELINES

NAVIGATION

BACK AND FORWARD ARROWS

Click here to view the previous/next page.

REVERSE

Click here to return to the page you were previously viewing.

CONTENTS

Click here to view the contents page for the particular section you are viewing.

SECTIONS

Click here to view a page listing all of the sections within these guidelines.

THE MOST IMPORTANT way of expressing our brand is through our identity. It is more than just a badge or a signature. Our identity is how we present ourselves to the outside world – our public face. It tells people who we are and what they can expect from us in terms of quality and service. In short, our identity sums up everything we stand for.

These communication guidelines explain the various elements that make up our identity – what they are, how they fit together, and why it is vital that we use them in the right way. They apply to communications such as literature and direct mail. They do not apply to applications such as dealer signage and environments, or corporate signage. Please ensure that you understand and use these guidelines to help apply our identity correctly and consistently.

Your help in doing this is invaluable. Thank you.

1.00 BASIC ELEMENTS

1.00 BASIC ELEMENTS

THE BASIC ELEMENTS section sets out how to use the components that shape all aspects of the Land Rover brand identity. Within this section you will find all you need to know about the Land Rover 3D badge, corporate colours and fonts, panoramic format, imagery and other important graphic devices and principles.

It is vitally important that the Land Rover identity is presented in the right way. This section is fundamental in helping to achieve this.

1.01 BASIC ELEMENTS Visual overview

The Land Rover badge on a Land Rover Deep Indigo background.

Primary corporate colours and rounded corners.

Secondary corporate colours and rounded corners.

The panoramic format and imagery.

THE SPOKEN AND WRITTEN WORD

Typography: text set in the corporate font – Foundry Monoline.

THERE ARE SEVEN key basic elements that are used across the majority of Land Rover applications. They are as follows:

1. The Land Rover badge.
2. Corporate colours – primary and secondary.
3. Rounded corners.
4. The panoramic format.
5. Imagery.
6. Words.
7. Typography.

This section describes how to use these elements and more; for a full contents list see the following two pages.

1.02 BASIC ELEMENTS Contents (1 of 2)

1.04 LAND ROVER BADGE

1.05 Overview

1.06 Variants

1.07 3D badge size range

1.08 Alignment

1.09 Clear space

1.10 Measuring the badge

1.11 Positioning

1.12 On the Land Rover Deep Indigo background

1.13 On the minimum Land Rover Deep Indigo background

1.14 Colourways on primary colours

1.15 Colourways on secondary colours

1.16 Misuses

1.17 CORPORATE COLOURS

1.18 Primary colours

1.19 Secondary colours – 'sky to earth'

1.20 Secondary colours – LR Silver

1.21 Colour specifications

1.22 PANORAMIC FORMAT

1.23 Origins

1.24 Examples

1.25 Constructing the panoramic frame

1.26 Using the panoramic frame and area

1.27 IMAGERY

1.28 General principles

1.32 Vehicles in environments

1.34 Landscape examples

1.36 Urban environments

1.38 People in environments

1.39 WORDS

1.40 Tone of voice

1.41 TYPOGRAPHY

1.42 Corporate font – Foundry Monoline

1.43 Foundry Monoline usage

1.44 Typographic styling

1.45 Arial

1.46 ROUNDED CORNERS

1.47 Using rounded corners as a framing device

1.48 Constructing rounded corners

CONTINUE...

1.03 BASIC ELEMENTS Contents (2 of 2)

1.49 EXAMPLES

1.50 Vehicle brochure covers

1.51 Vehicle brochure inside spreads

1.53 Customer magazine covers

1.54 Customer magazine inside spreads

1.55 3D Experience brochure covers

1.56 3D Experience brochure inside spreads

1.57 Overview

1.58 PRODUCT SIGNATURES

1.59 The product signatures

1.60 The product signature circular zone

1.61 Lock-ups

1.62 BRAND STATEMENT

1.63 'The Land Rover Experience'

1.64 ROYAL WARRANTS

1.65 Overview

1.66 Size range

1.67 Alignment

1.68 Clear space

1.69 Measuring the Royal Warrants

1.70 Land Rover and Royal Warrants lock-ups

1.71 QUEEN'S AWARDS

1.72 Overview

1.73 Colour versions

1.74 Size versions and measurement

1.75 Clear space and alignment

1.76 FURTHER INFORMATION

1.77 Appendix

1.04 LAND ROVER BADGE

THE FOLLOWING PAGES show the master Land Rover brand mark which takes the form of a badge. There are different versions for reproduction: 3D full-colour, black and white tone or 2D flat colour. How they are used is described on the following pages. The preferred version, the 3D full-colour badge, should be used wherever possible.

Figure 1. The Land Rover full-colour 3D badge.

THE LAND ROVER master brand mark takes the form of the Land Rover 3D badge, which is the preferred version for use. The Land Rover badge should only ever be reproduced from the master artworks. It is never redrawn or altered in any way.

Wherever possible, the full-colour 3D version should be used. In circumstances where this is not possible, then the black and white tone badge or 2D flat colour badge can be used in its place (refer to page 1.06).

All Land Rover badges follow the same general principles that are illustrated throughout these guidelines using the full-colour 3D badge.

The master artworks are available in various electronic formats, for both Mac and PC, and can be downloaded from www.landroverpartners.com.

Notes: *1. When writing Land Rover in text, it should always be written as two separate words with capital letters for the 'L' and 'R', the rest in lower case, as we have done in this sentence. Do not use all lower case letters or all capitals.*

2. In certain places throughout these guidelines the words Land Rover have been abbreviated to 'LR' in order to save space. This abbreviation should not be used in customer-facing communications and in general its use should be minimised.

3D: Light and dark backgrounds

2D: Light backgrounds

2D: Dark backgrounds

Figure 2. The Land Rover badge variants.

3D LAND ROVER BADGE

There are two variants of the 3D badge; full-colour and black and white tone. The full-colour 3D badge should be used on all applications, but when full-colour is not available the black and white tone version should be used, e.g. on black and white newspaper advertisements.

2D LAND ROVER BADGE – LIGHT BACKGROUNDS

This version has been specifically developed with an outer oval ring to work on white or light coloured backgrounds (including light coloured photographic backgrounds). There are three permitted colourways for reproduction; LR Green/LR Cream, LR Green/white and black/white. They should only be used when there is a restriction on the number of colours available for reproduction, such as single- or two-colour printing, e.g. the black and white version would be used on a facsimile.

2D LAND ROVER BADGE – DARK BACKGROUNDS

This version has no outline and therefore works on black or dark coloured backgrounds (including dark coloured photographic backgrounds). The same colourways and principles apply as with the light coloured background version.

Small version
18–50mm

Medium version
51–100mm

Large version
L1: 101–250mm

Note: *there are two other versions of the 3D badge for extra large scaling:*

L2: 251–500mm
L3: 501–750mm

Figure 3. The Land Rover badge size range.

TO SCALE THE LAND ROVER 3D BADGE correctly and ensure maximum reproduction quality at all times, three versions have been generated; Small, Medium and Large.

Each version has its own size range to a minimum and maximum size, as shown left, and should be scaled up in whole millimetres, e.g. 20mm, not 20.5mm.

All 3D badges should never be reproduced smaller than their minimum size or larger than their maximum size.

However, please note that to enable extra large scaling of the 3D badge, e.g. for exhibitions, the Large version has two further size ranges (L2: 251–500mm and L3: 501–750mm). All three of these Large versions (L1, L2 and L3) are available to order from www.landroverpartners.com.

Always choose the correct version of 3D badge for the final reproduction size.

All of these principles and size ranges also apply to the black and white tone badge.

Figure 4. The Land Rover badge alignment points.

THERE ARE SIX main alignment points for the Land Rover badge (3D and 2D), as shown left. They should be used when aligning other graphic elements, such as type and imagery, with the badge.

Points 1, 2, 3 and 4 enable alignment with the outer edges of the badge, left, right, top and bottom, while points 5 and 6 allow for alignment with the Land Rover type within the badge.
These points should help to create a better visual balance between the Land Rover badge and the other graphic elements, especially when the other elements are irregular in shape, e.g. Royal Warrants.

Figure 5. The Land Rover badge minimum clear space.

TO ENSURE PROMINENCE and legibility, the Land Rover badge (3D and 2D) is always surrounded by an area of clear space which remains free of other elements, such as type and imagery.

The minimum area of clear space, as shown left, is illustrated here by a rectangular box containing the Land Rover badge. This box does not print. Its construction is based on the letter 'L' from the Land Rover lettering. This area is a minimum and should be increased wherever possible.

Note: *the 2D badge master artworks have an invisible clear space box built into the artwork file, to help with positioning. This box does not print. The 3D badge does not have an invisible clear space box built into the artwork file, this is due to the nature of this particular artwork.*

Measure across the overall width.

18mm
(minimum size)

Figure 6. How to measure the 3D Land Rover badge.

Measure across the overall width
using the measure bar.

12mm
(minimum size)

Figure 7. How to measure the 2D Land Rover badge.

TO SPECIFY THE SIZE of the 3D Land Rover badge measure across the overall width (see Figure 6), then choose the appropriate size range version for reproduction and scaling, refer to page 1.07.

To specify the size of the 2D Land Rover badge measure also across the overall width (see Figure 7). The 2D badge is totally scalable and therefore does not have a maximum size (unlike the 3D badge), although it does have a minimum size. It has a measure bar built into the master artwork to make measuring the badge easier. The measure bar itself does not print.

Always ensure that the badge is scaled in proportion and is not distorted in any way.

MINIMUM SIZES

There are fixed minimum sizes for both the 3D and 2D badges, 18mm for the 3D (see Figure 6) and 12mm for the 2D (see Figure 7). These have been determined to ensure maximum clarity and legibility at small sizes.

Figure 8. Land Rover badge appears on front and back covers.

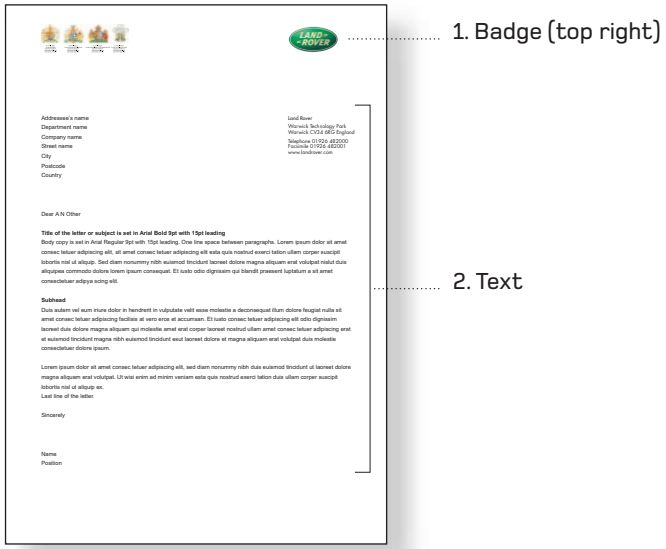


Figure 9. Land Rover badge appears top right.

TO ACHIEVE CONSISTENCY in the positioning of the Land Rover badge on applications, the following general principles have been developed.

When an application requires text and/or an image to take prominence over brand identification (see Figure 8), then the badge appears bottom right on the front of an application. This would apply to applications such as literature and advertising. This position is mirrored on the back cover and therefore appears on the bottom left.

When an application requires brand identification to take prominence over text and/or image (see Figure 9), then the badge appears top right on the front of an application. This would apply to applications such as stationery, forms and internal documents, etc.

These general principles should be applied whenever possible. Exceptions to these principles are only permitted when other practical considerations override them, e.g. a website convention is to position the brand mark in the top left-hand corner and not top right.

***Notes:** 1. In the Land Rover brand identity system, layouts and compositions are generally asymmetric. Therefore, avoid designing applications that require the Land Rover badge to be centred.*

2. Figures 8 and 9 are schematic examples only.

3. If using the Land Rover badge together with that of another member of Premier Automotive Group, please refer to the 'Premier Automotive Group Corporate Design Manual'.

Figure 10. Land Rover badge on the Land Rover Deep Indigo background.

WHEREVER POSSIBLE, the Land Rover badge should appear on an overall Land Rover Deep Indigo background. Land Rover Deep Indigo is the main primary colour (refer to page 1.18) and is used to help identify the Land Rover brand. From an aesthetic point of view it is a colour that has a premium quality feel and gives a sense of prestige. From a practical point of view it gives the Land Rover badge greater standout and emphasises the green within the badge itself, thus making the badge more prominent.

Land Rover Deep Indigo is an important part of the brand identity system and, other than white, it is used more frequently than any other colour. It can be used independently of the badge, although when the badge is used it should be presented on an overall Land Rover Deep Indigo background whenever possible. The only exceptions to this are when it is not possible for practical reasons, or when the secondary colours take priority (refer to page 1.19).

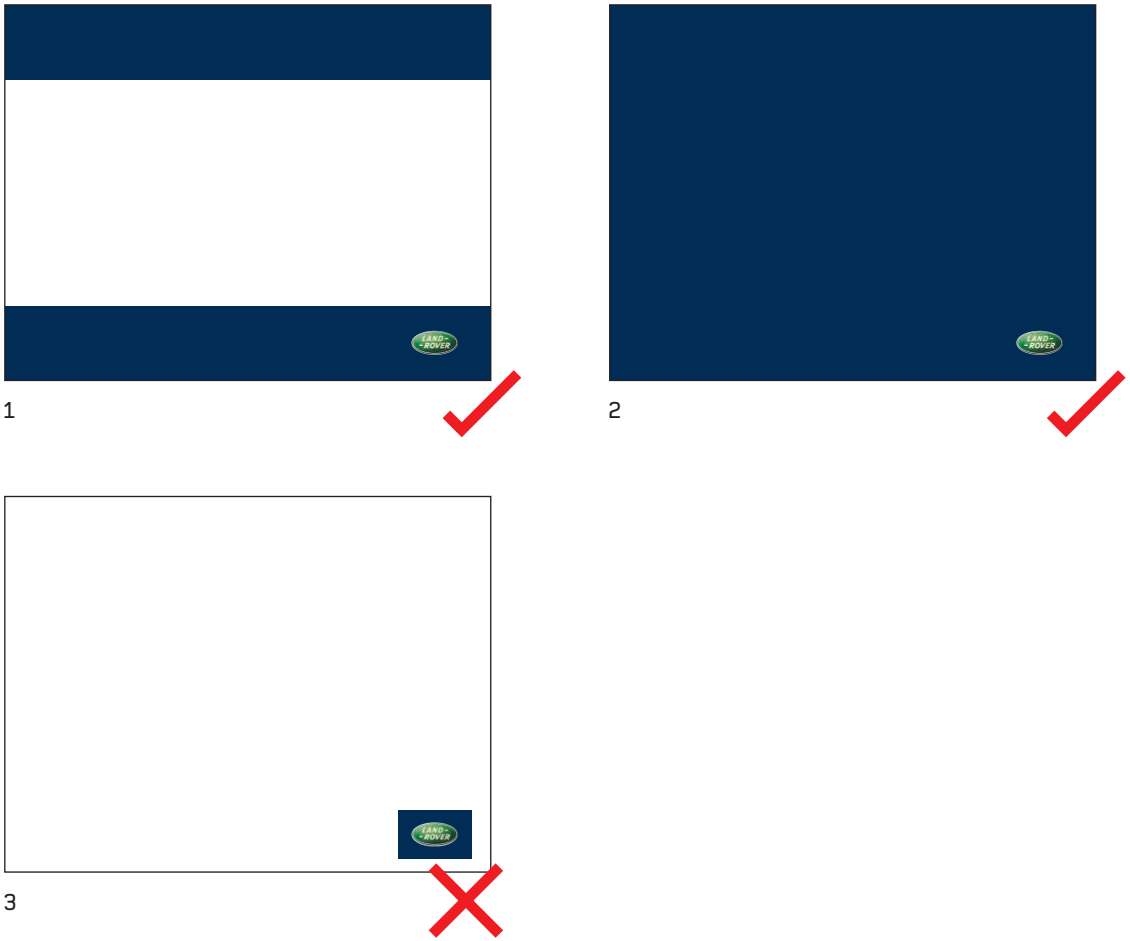


Figure 11. The LR Deep Indigo bleeds off the application.

MINIMUM LR DEEP INDIGO AROUND THE BADGE

The *minimum* clear space box (refer to page 1.09) should also be used to determine the *minimum* amount of LR Deep Indigo around the Land Rover badge. This is a *minimum* and should be extended to bleed off the application, as shown in Figure 11, examples 1 and 2. It is recommended that whenever possible the Land Rover badge is *not* presented in a LR Deep Indigo rectangle as in Figure 11, example 3. The only exception is when a specific application makes it impractical to follow this rule, e.g. Global Website.

When used as a background for the badge, the LR Deep Indigo should always bleed off the application whenever possible.

Figure 12. The Land Rover badge colourways on primary colour and other typical backgrounds.

FIGURE 12 shows the only permitted Land Rover badge colourways on primary colour backgrounds and other typical backgrounds.

The majority of applications will present the Land Rover badge on the LR Deep Indigo background.

A background for the Land Rover badge should be of an even tone and provide sufficient contrast with the badge to ensure legibility at all times. This rule also applies to photographic backgrounds.

The Land Rover badge is never reproduced on the LR Natural Orange background, as this colour is only used infrequently in small amounts and not as an overall background colour. The only exception to this is for the Land Rover G4 Challenge.

Notes: *1. A light coloured background is defined as the tonal equivalent of a tint of black ranging from 0–40% in value. A dark coloured background is defined as the tonal equivalent of a tint of black ranging from 40–100% in value.*

2. Notice how the 2D Land Rover badge varies depending on whether the background is considered light or dark.

3. All print advertising uses the LR Dark Olive as the background colour for the Land Rover badge. This is an exception and should not be followed on other applications.

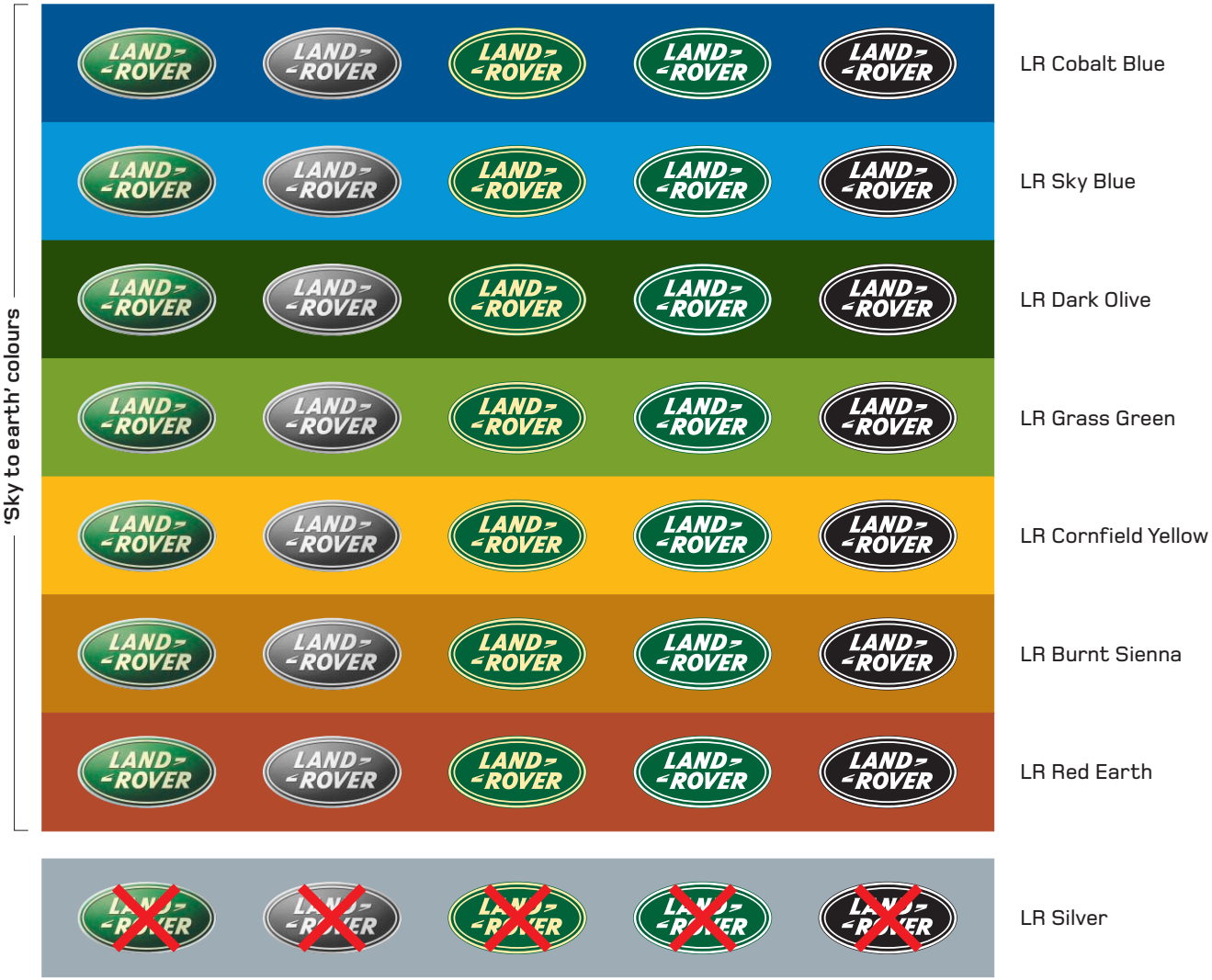


Figure 13. The Land Rover badge colourways on secondary colour backgrounds.

FIGURE 13 shows the only permitted Land Rover badge colourways on secondary colour backgrounds.

When a communication is less corporate or less product focused and more concerned with communicating the spirit of adventure and human experiences (refer to corporate colours pages 1.18–1.21), then the 'sky to earth' colours can be used as a background for the Land Rover badge in place of LR Deep Indigo (as in Figure 13).

This usage should always be approved by the Land Rover Global Marketing Department prior to implementation.

The majority of applications will still however present the Land Rover badge on the LR Deep Indigo background.

Although, all print advertising will continue to use the LR Dark Olive as the background colour for the Land Rover badge. This is an exception and should *not* be followed on other applications. Please refer to the Land Rover 'Look And Style Advertising Guidelines' for more information.

Notes: *1. A light coloured background is defined as the tonal equivalent of a tint of black ranging from 0–40% in value. A dark coloured background is defined as the tonal equivalent of a tint of black ranging from 40–100% in value.*

2. Notice how the 2D Land Rover badge varies depending on whether the background is considered light or dark.

3. The badge is never used on a LR Silver background.

Do not add any additional outlines.

Do not adjust or alter the colour balance in any way.

Do not distort the badge when scaling.

Do not add any additional graphics or effects.

Do not transpose the Land Rover corporate colours.

Do not use tints of a colour.

Do not change or use any other colours.

Do not change, adjust or alter the Land Rover lettering within the badge.

Figure 14. Land Rover badge misuse examples.

FIGURE 14 shows some examples of misuses of the Land Rover badge (3D and 2D). Showing these examples helps to reinforce our understanding of the correct way to use the Land Rover badge.

The Land Rover badge should always be reproduced from master artworks. It should never be altered, redrawn, recoloured or manipulated in any way. Please ensure that the Land Rover badge is used correctly at all times.

1.17 CORPORATE COLOURS

THE LAND ROVER BRAND is a rich and varied brand that needs to express itself in different ways. The Land Rover corporate colours help to do this. They consist of primary identification colours that have a premium and prestigious feel and a wider, more varied set of fresh, natural secondary colours that reflect the Land Rover spirit of adventure.

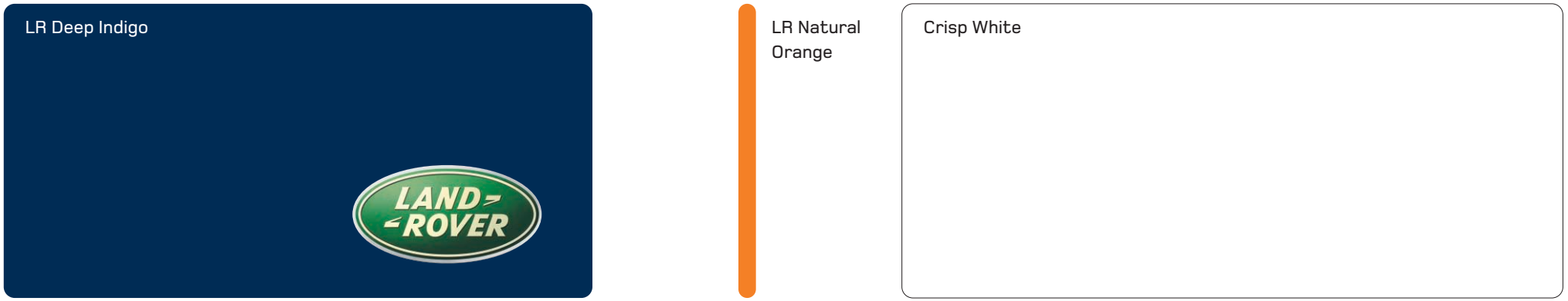


Figure 15. Land Rover primary colours.

LAND ROVER has its own distinctive palette of corporate colours, LR Deep Indigo, LR Natural Orange and Crisp white. These primary corporate colours act as important identifiers to help differentiate the Land Rover brand.

LAND ROVER DEEP INDIGO

LR Deep Indigo is the main primary corporate colour. It is used to help identify the Land Rover brand. It is also used as a backdrop for the Land Rover badge.

As a colour, it has a premium quality feel and gives a sense of prestige. It is used primarily for large background areas.

LAND ROVER NATURAL ORANGE

LR Natural Orange should be used sparingly as a functional colour, to highlight small areas, key words, graphic devices, rules, etc. It is not used to highlight large amounts of text or large background areas.

Using LR Natural Orange with restraint will give it greater strength and impact when it is used. LR Natural Orange works well on LR Deep Indigo.

CRISP WHITE

Crisp White refers to the base colour to which all other corporate colours are applied.
As a paper stock, crisp white is a clean, high white (no off-whites or cream colours).

COLOUR BALANCE

When used together, it's important to maintain the correct balance between the primary colours. Therefore, they should match approximately the colour balance shown above.

TINTS

Whenever possible, avoid using tints of the primary corporate colours.

Notes: *1. Land Rover Deep Indigo should be printed as a special Pantone® colour on front and back covers instead of process colours whenever possible. This will achieve a much more solid, premium quality colour. Interior text pages may use process colours to print Land Rover Deep Indigo.*

2. The colours shown throughout these guidelines are not accurate colour matches to the Land Rover corporate colours and will vary on different displays. For colour matching please use the specifications given *on page 1.21*.

LR Cobalt Blue
LR Sky Blue
LR Dark Olive
LR Grass Green
LR Cornfield Yellow
LR Burnt Sienna
LR Red Earth

'Sky to earth' colours

Figure 16. Land Rover secondary colours – a typical landscape image showing the source of the 'sky to earth' colours which are taken from the natural world.

A **SET OF SECONDARY COLOURS** has also been developed, consisting of 'sky to earth' colours and LR Silver. These can be used as highlights and to help support the primary colours (see Figure 16).

The secondary colours should only be used after having already used the primary colours, when additional colours are required.

'SKY TO EARTH' COLOURS

The Land Rover brand is intrinsically linked with many different geographic areas and environments from around the world – from hot, humid jungles through to arid, barren terrains. To reflect this richness and variety a range of natural 'sky to earth' colours have been chosen. They are fresh, rich and natural – the colours of life. They are used in addition to the primary colours. They are used sparingly throughout all applications (as backgrounds, text headings, etc.), but can be used in larger amounts when dealing with less corporate or product-focused subjects such as off-road driving or exotic locations where adventure and human experiences are the focus. Also, minimise the number of sky to earth colours that are used together on the same page – a maximum of three. This should help to avoid creating a rainbow effect.

TINTS

Whenever possible, avoid using tints of the secondary corporate colours.

The only exception to this is the use of tints of the 'sky to earth' colours for backgrounds on the web.

Note: *1. The colours shown throughout these guidelines are not accurate colour matches to the Land Rover corporate colours and will vary on different displays. For colour matching please use the specifications given* *on page 1.21**.*

2. The colours used in photographic images do not *have to contain the range of 'sky to earth' colours shown above.*

LAND ROVER SILVER

LR Silver is only ever reproduced as a metallic ink. It is used with more technical subject matter to reinforce the idea of engineering excellence in Land Rover products. It is primarily used as a background colour, although technical diagrams, graphic devices or small amounts of text can use LR Silver.

If LR Silver cannot be reproduced using a metallic ink (refer to page 1.21) then it should not be used. Also, it should not be simulated with a tint of black, as this can look grey and dirty and does not have the qualities or metallic shimmer of a true metallic ink. LR Silver is not used within on-screen applications.

TINTS

Whenever possible, avoid using tints of LR Silver.

Note: *the colours shown throughout these guidelines are not accurate colour matches to the Land Rover corporate colours and will vary on different displays. For colour matching please use the specifications given* *on page 1.21**.*

Colour	Pantone® C/U	Process (coated)	Process (uncoated)	RGB	Hex
LR Deep Indigo	Pantone 296C/296U	C:100 M:46 Y:0 K:70	Same as coated	R:0 G:51 B:51	003333
LR Natural Orange	Pantone 158C/158U	C:0 M:61 Y:97 K:0	Same as coated	R:255 G:102 B:0	FF6600
LR Cobalt Blue	Pantone 294C/294U	C:100 M:58 Y:0 K:21	Same as coated	R:0 G:51 B:153	003399
LR Sky Blue	Pantone 2925C/2995U	C:85 M:24 Y:0 K:0	C:90 M:11 Y:0 K:0	R:0 G:153 B:204	0099CC
LR Dark Olive	Pantone 574C/574U	C:53 M:0 Y:100 K:75	Same as coated	R:51 G:102 B:51	336633
LR Grass Green	Pantone 377C/383U	C:45 M:0 Y:100 K:24	C:35 M:0 Y:100 K:20	R:102 G:153 B:0	669900
LR Cornfield Yellow	Pantone 124C/7406U	C:0 M:30 Y:100 K:0	C:0 M:18 Y:100 K:0	R:255 G:204 B:0	FFCC00
LR Burnt Sienna	Pantone 139C/131U	C:0 M:45 Y:100 K:25	C:0 M:35 Y:100 K:15	R:153 G:102 B:0	996600
LR Red Earth	Pantone 1675C/1675U	C:0 M:75 Y:80 K:30	C:0 M:75 Y:100 K:25	R:153 G:51 B:0	993300
LR Silver	Pantone 877C/877U	–	–	–	–

The colours shown on this page and throughout these guidelines are not intended to match the Pantone Color Standards.

*Pantone® is a registered trademark of Pantone, Inc.

Figure 17. Land Rover corporate colours specification chart.

Notes: 1. LR Green is used in the 2D Land Rover badge itself (refer to page 1.06). The recommended colour specifications for LR Green are: Pantone 555C, process C:85 M:0 Y:80 K:55, RGB R:0 G:102 B:51 and Hex 006633. This colour is used only in the 2D badge.

2. LR Cream is used with LR Green in the 2D Land Rover badge (refer to page 1.06). The recommended colour specifications for LR Cream are: Pantone 1205C, process C:0 M:5 Y:40 K:0, RGB R:255 G:255 B:204 and Hex FFFFCC. This colour is used only in the 2D badge.

IN LIEU OF the Land Rover primary and secondary corporate colours specified throughout these guidelines, you may use the Pantone®* colours shown in Figure 17, the standards for which are shown in the current edition of the Pantone Color Formula Guide 1000.

COLOUR SWATCHES

Colour swatches must always be used for matching when reproducing the corporate colours. The coated Pantone colours act as the master colour references to which all other colour specifications should be matched to. This is why some of the uncoated Pantone references are different to the coated references, in order to achieve a better colour match on uncoated stock. The same is true of the uncoated process colour breakdown when compared with the coated colour breakdown.

COLOUR BREAKDOWNS

Figure 17 shows the recommended process colour breakdowns for the Land Rover colours. The process colour breakdowns are provided as starting points and can be adjusted to compensate for different paper stocks and printing processes etc., in order to match the Pantone *coated* colour swatches more accurately.

The RGB values are websafe colours. The RGB and Hex values give the same result on-screen. RGB values are provided for web designers, whereas the Hex values are provided for web programmers.

1.22 PANORAMIC FORMAT

THE PANORAMIC FORMAT has been developed as a significant part of the Land Rover basic elements. The following pages describe how to create it and when and how to use it.

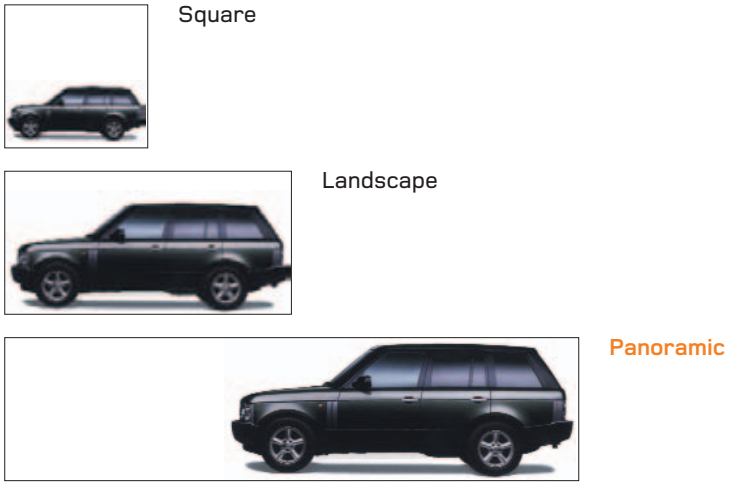


Figure 18. Square, landscape and panoramic formats.

THE PANORAMIC FORMAT is an approach that will influence the format of every application, the framing and cropping of imagery, along with composition and layout in general.

Photographs of vehicles and exotic locations (either landscapes or cityscapes) are best presented in a landscape shaped area. Physically extending the landscape area to create a panoramic shaped area adds greater drama and horizontal movement and creates a powerful 'widescreen' effect. As a device it is simple and unfussy and well suited to the Land Rover brand.

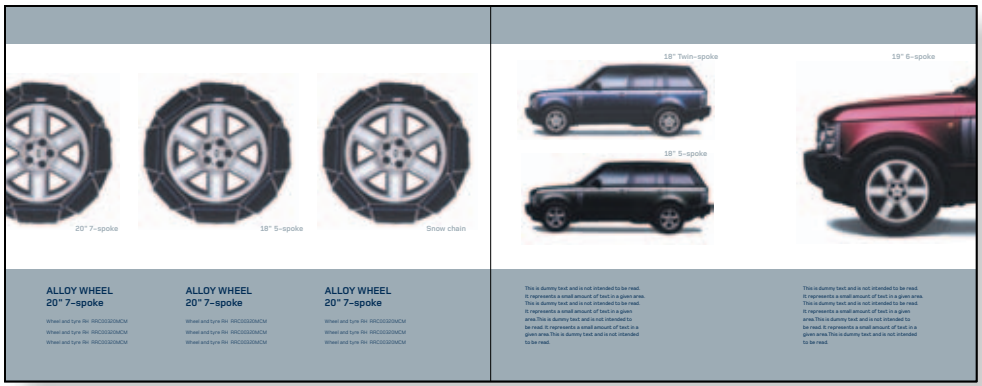
Photographs, particularly landscapes, become much bigger, expansive, panoramic vistas when presented in this way. Land Rover brochure formats are generally landscape as opposed to portrait to further enhance this panoramic approach. Brochure formats should be US letter size (8.5 x 11 inches) as opposed to A4. US letter size in landscape format provides a slightly deeper page than A4 and more visually satisfying proportions. US letter format provides added differentiation to the conventional A4 format in Europe and therefore feels more considered and unique.

Compositions without a panoramic image would use text, graphics and space to create a panoramic layout. The panoramic format should only be applied horizontally. It should never be applied to create a tall, vertical shape. Examples of the panoramic format and some of the forms that it can take are shown on the following page.

Applying the panoramic format across all applications consistently will create a distinctive and easily recognisable style to help identify the Land Rover brand.

A panoramic frame coloured LR Deep Indigo, framing a panoramic image. The frame can be coloured in any of the Land Rover corporate colours.

A full-bleed image is used to create the panoramic format. This approach should be used infrequently to punctuate the usual pages using either panoramic frames or panoramic layouts.



A panoramic frame using LR Silver is used to contain multiple images.

LIGHT
Some text to describe the Land Rover Discovery can run along the top of the page rather than blocks to emphasize the wide panaromic device effect.

Text, image and space, composed to create a panoramic layout.

Figure 19 . Examples using the panoramic format.

Figure 20. Guidelines used to construct the panoramic frame and panoramic area.

PANORAMIC FRAME

The panoramic frame consists of the two horizontal bands that appear above and below the image (panoramic area), see example in Figure 20, top left. The panoramic frame can be coloured in any of the Land Rover corporate colours except LR Natural Orange.

To construct the panoramic frame divide the overall height of the application area by 10, thus producing 10 horizontal guides (see Figure 20).

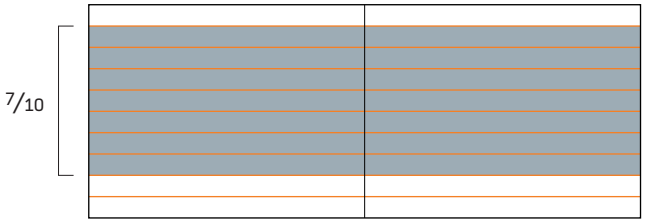
The horizontal guides are then used to help frame panoramic images etc.

PANORAMIC AREA

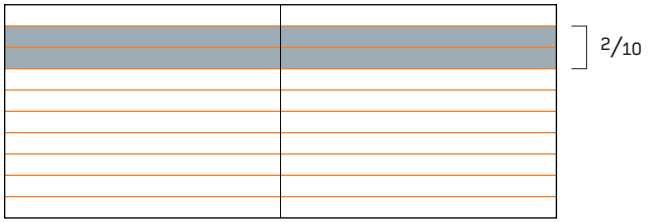
The panoramic area contains either a single panoramic image that fills the space or other elements such as colour, text, smaller multiple images or graphics. These elements should be composed in such a way as to reinforce the panoramic effect, especially if the background colour of the panoramic area and the panoramic frame are the same.

PANORAMIC AREA – RATIO OF HEIGHT TO WIDTH

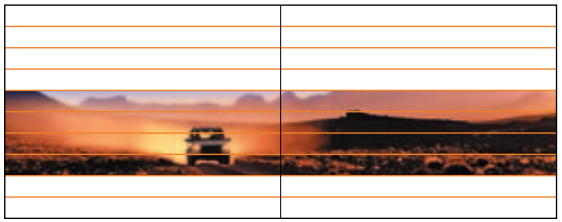
As a general principle, the panoramic area should have a minimum ratio of height to width of 1:2. This is an absolute *minimum*. The panoramic area works better when the ratio is increased, e.g. 1:4 or greater.



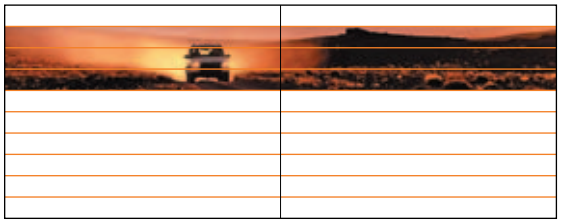
Maximum depth for panoramic area.



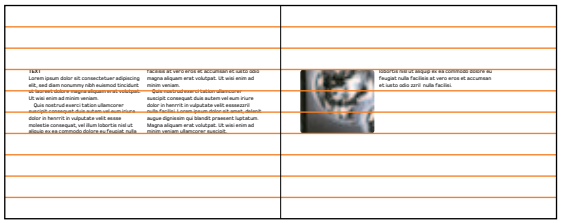
Minimum depth for panoramic area.



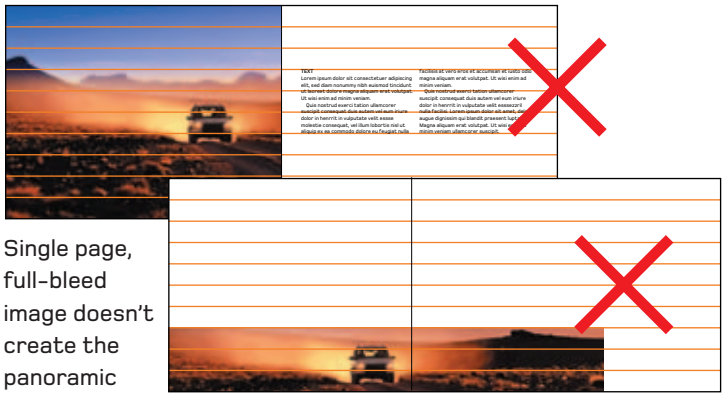
Panoramic area positioned at the bottom.



Panoramic area positioned at the top.



Panoramic layout – all elements hanging from the same hanging line.



Single page, full-bleed image doesn't create the panoramic effect.

Image should bleed left and right and sit a minimum of one-tenth up from the bottom edge.

Figure 21. Using the panoramic format.

A **PANORAMIC AREA** is a maximum of seven-tenths deep or a minimum of two-tenths deep (see Figure 21).

It should be positioned a minimum of one-tenth down from the top edge and a minimum of one-tenth up from the bottom edge (although two-tenths is recommended). These are minimum distances and can be increased if required. Within a single application the same distance down from the top edge should be used across all pages to create a single, visual, hanging line.

The area itself can contain a panoramic image (it is recommended this is a single image whenever possible), colour or text, graphics and other smaller non-panoramic images.

The panoramic frame and panoramic area run from the left-hand edge to the right-hand edge and together they bleed off all four edges.

In addition, single panoramic images can bleed off all four edges of a landscape format application *without* being framed by a panoramic frame. This should occur infrequently and only with the highest quality images. Only one panoramic frame should be used per spread or cover.

1.27 IMAGERY

THE GENERAL PRINCIPLES for photographic styling apply to all Land Rover photography. They provide a common style and approach that can be adapted, to various degrees, to suit different mediums, while maintaining consistency.

Adhering to these general principles will produce a unified family feel, while also reflecting the Land Rover brand values.

INSPIRATIONAL, PRESTIGIOUS, SURPRISING, HUMAN AND ENGAGING, NOT CONTRIVED NOR CLICHÉD, CONTEMPORARY AND RELEVANT

PHOTOGRAPHY

The Land Rover brand presents itself by using photographic imagery, in preference to illustration, as photography is regarded as a more honest and accurate representation of the world.

This is particularly important for the Land Rover brand as authenticity is a major part of the photographic style and also of the Land Rover brand values.

KEY CHARACTERISTICS

The shorthand description of the Land Rover photographic style is captured in the following six key characteristics:

1. Inspirational.
2. Prestigious.
3. Surprising.
4. Human and engaging.
5. Not contrived nor clichéd.
6. Contemporary and relevant.

These six characteristics may vary in order of priority from image to image, and the degree of emphasis on each depending on their required usage.

PHOTOGRAPHIC STYLE IN DETAIL

1. Inspirational

1

This relates primarily to the environments in which a Land Rover vehicle is presented. All environments, from landscapes to cityscapes, are inspirational through their sheer beauty, size and expansiveness. They should totally absorb the reader, bringing them closer to the experience of being there.

2. Prestigious

1

A sense of premium quality to the overall image with the subject having extreme clarity and sharpness. The image should have a richness and depth while being quite simple and understated.

3. Surprising

2

Either from unexpected or fascinating content or from the composition of the image, e.g. effective yet unconventional cropping or severe asymmetric compositions.

4. Human and engaging

2

To connect with the heart and mind of the viewer. A friendly, approachable down-to-earth quality that is warm and positive and never cold, mechanistic nor soulless.

5. Not contrived nor clichéd

LR

Everything should appear totally natural from image content through to composition, as if the photograph was a purely documentary record. Nothing is visibly artificial, staged or exaggerated, e.g. no heavily filtered skies, unnatural camera viewpoints or obviously retouched images. The photograph should appear entirely authentic, believable and genuine, with a documentary type realism.

6. Contemporary and relevant

5

Images of today, either through choice of content, e.g. modern architectural structures and/or through simple, powerful, uncomplicated compositions. Relevance comes from understanding the viewer and choosing appropriate subject matter, e.g. from landscapes to cityscapes.

PANORAMIC FORMAT OR ROUNDED CORNERS

All photographic imagery is either:
Panoramic in format (refer to page 1.22) and should be shot with this in mind or if it is not, it should use rounded corners (refer to page 1.46).

MULTIPLE IMAGES

The panoramic format can be created by using multiple images and/or blocks of colour butting up to one another, although a single image should be used in preference.

TEXT ON IMAGES

The use of text and/or graphics on photographic imagery should be minimised. Where this is necessary, use only small amounts of text and/or graphics that occupy only a small percentage of the photographic image. The photograph should provide a background for the text that is of an even tone to provide sufficient contrast for good legibility.

GENERAL STYLING

Colour

6

Natural colours – fresh, not visibly artificial, filtered, exaggerated or retouched. Any retouching should be invisible. Preference for full colour, black and white acceptable, duotones to be avoided. Photographic images do not have to contain the Land Rover 'sky to earth' colours described on page 1.19.

Lighting

2

Bright, not dark, no artificially heavy contrasts or unnatural dark shadows.

Composition

8

Camera angle: avoid unnatural viewpoints, extreme angles and perspective. Uncomplicated compositions: easy to read, simple. Strong, robust compositions, not delicate.

Photographic techniques

2

Avoid the use of heavy grain and severe contrast. Avoid artificial processing techniques such as cross processing etc.

Cropping

LR

Panoramic format or, if not, rounded corners.

TYPICAL PHOTOGRAPHIC CATEGORIES

1. Vehicle in environments.
2. Landscapes.
3. Urban environments.
4. People.
5. Metaphor.

Note: *Although metaphor images are not shown in these guidelines, their use is appropriate for particular mediums, e.g. advertising, when they work better than words alone and for communicating very specific messages. The same photographic styling principles apply. Photographic metaphors should have absolute clarity of meaning and be of the simplest of compositions. The number of elements in the image should be kept to a minimum and the image should appear unstaged and not contrived.*

How the general photographic style influences these five categories is shown with examples over the following pages.

VEHICLES IN ENVIRONMENTS – BASIC PRINCIPLES

Land Rover vehicles are intrinsically linked with their ability to cope with extreme driving conditions and difficult off-road terrain.

Coupled with the notion of the Land Rover brand embodying the spirit of adventure, it is appropriate when photographing Land Rover vehicles to always present them in their environments. An environment can range from a natural landscape, through to an urban cityscape, suggesting Land Rover vehicles are never out of place.

Whether environments are inviting or harsh and rugged, they should still be totally absorbing and inspirational through their innate beauty, expansiveness and richness – be it an exotic location or a stunning man-made urban environment.

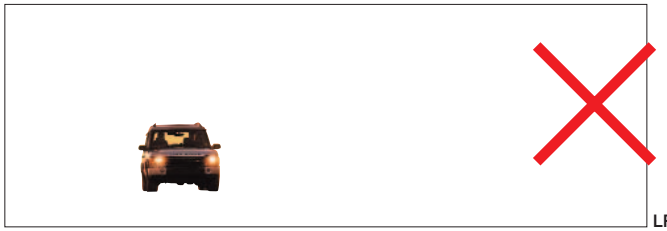
The following pages show examples of landscapes and urban environments that are intended as appropriate backdrops for Land Rover vehicles. As examples used to explain general photographic styling principles, many images do not feature Land Rover vehicles, but are intended to do so. The general photographic styling principles apply to all the images. Some images are panoramic in format, while others are not and make use of the rounded corners. The panoramic format is more appropriate for landscape and environment shots than any of the other categories and should be the first consideration before commissioning or selecting imagery.

Although these guidelines do not cover how to photograph vehicles in detail, e.g. heights and angles, they do describe some basic principles on how vehicles should be presented in their environments.

BASIC PRINCIPLES

1. Show environments

LR


LR

Vehicle must be shown in an environment – anything from a landscape to a cityscape. Cut-outs used only for more technical communications.

2. Vehicle as hero

LR

Product-focused communications such as vehicle brochures should primarily feature the vehicle in the foreground occupying a large proportion of the image. On less product-focused communications where the Land Rover experience and the adventure element are the focus, then shots featuring a much smaller vehicle within a large landscape are more relevant and can be used with other shots featuring the vehicle in the foreground.

3. Movement and activity

LR

Vehicle movement, action and activity can be implied without blur. Minimise static vehicle shots. Static vehicle shots can be used more frequently in more technical communications.

LR

Movement can be suggested through the use of blurred backgrounds with the vehicle in focus. Movement blur on vehicles themselves should be used infrequently, with the majority of the vehicle being in focus.

4. Depth and horizon line

LR

Panoramic environment shots featuring vehicles should have a real sense of depth and contain the horizon line wherever possible.

5. Reference to people

LR

Use with people or reference to people, e.g. props.

6. Unstaged

LR

Vehicles should appear unstaged and unposed in their environments. Scenes should look totally natural and vehicles should never look out of place. Scenes should not look contrived.

2

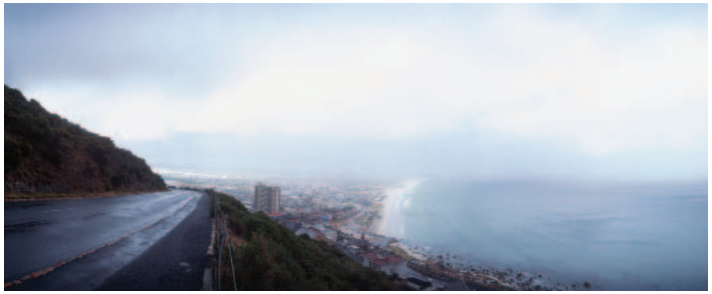
Natural lighting and colour, fascinating content, good setting for a vehicle.

2

Motion blur background for a vehicle in focus in the foreground.

4

Authentic rural setting. Natural colours and depth.



4

Simple, yet powerful asymmetric composition. Well suited to the panoramic format. Interesting composition of sky, sea, city and road.

Incorrect use: Insufficient visual interest.

LR

Asymmetric composition and minimal number of elements.

7

Less is more. Ordinary made extraordinary through understatement.

LR

A vast, expansive backdrop with engaging and modern elements.

LR

A static vehicle shot that is enhanced by the sheer beauty and colour of the landscape.

Incorrect use: Heavily filtered sky creating fake colour.

2

Surprising and human image. The content reinforces the panoramic format.

2

Busy, bright urban, environment. Land Rover vehicle to be positioned coming towards the camera.

Incorrect use: Exaggerated contrast.

9

Unusual, contemporary architecture contrasts with the mountain scenery to create an engaging background for a vehicle.

4

A busy, active, urban scene at night.

An honest and realistic documentary-type image.

1

A cityscape as an establishing shot, not intended to feature a vehicle. Its power and beauty are derived from its clarity and depth.

Incorrect use: Subject and background both out of focus.

Incorrect use: Fake, unrealistic colour. Unnatural perspective. An urban cliché.

An atmospheric scene which oozes character through the careful inclusion of various elements.

8

LR

Real, active people.

4

Candid, snapshot, ordinary person.

LR

Documentary type realism.

AUTHENTIC, 'REAL', ACTIVE PEOPLE – unposed, ordinary people – not overly glamourous models. Land Rover people should be presented as intelligent, worldly-looking individuals. Scenes are not staged, but honest, believable snapshots.

The environment should be treated as an integral part of the image. People shots should have an immediacy and a documentary-type feel.

The environment is as important as the subject. A non-strenuous activity.

2

Engaging, natural lighting and contrast. Active people.

1

Very simple composition, featuring the subject in the background.

Simple shapes create an evocative image.

1.39 WORDS

THE SPOKEN WORD and the written word. The Land Rover brand has a particular tone of voice. Although it can vary slightly from application to application and region to region, this section provides a central, strategic reference point to help achieve maximum consistency.

HUMAN AND ENGAGING
CONTEMPORARY
EXPERT
WORLDLY
INTELLIGENT (WIT)
SUCCINCT

Our tone of voice, the words we use when we write about our brand, is an important expression of our brand. There are several guiding principles we should follow in order to achieve a consistent tone of voice that is aligned with what our brand stands for.

HUMAN AND ENGAGING

Land Rover is all about delivering the spirit of adventure to people all over the world. Our words should always feel natural when they are spoken.

By writing every word of every sentence with a clear sense of purpose, we will engage our audiences. The use of intelligent wit, where appropriate, will help us to engage them. Keep in mind we are always writing for people who are actively seeking new experiences; we should always have a story to tell.

CONTEMPORARY

Not overtly 'trendy'. Never arcane.

We should always deploy words that are part of common parlance. By using the language our audiences today understand, we will engage them more closely. However, we should avoid using buzzwords.

EXPERT

Not overtly technical. Never simplistic.

As the authority for 4x4 vehicles, we should demonstrate our knowledge and expertise in the words we write. We should assume that our audiences wish to find out more about the world around them, and about Land Rover.

We should not be too simplistic, and it is very important that we never patronise our audiences. However, we must avoid technical language when writing about our brands. Do not assume that our audiences are familiar with terms commonly used within our organisation.

WORLDLY

The spirit of adventure is all about actively seeking new experiences and achieving personal enrichment by learning about the world around us, and in so doing learning about ourselves.

The words we use should seek to broaden the knowledge of our audiences. We should assume that the people reading our words know much about their world, and wish to discover more.

INTELLIGENT (WIT)

Not 'wordy'. Never 'jokey'.

We should always write intelligently about our brand. Assume our audiences are comprised of enquiring and educated people. However, we should not use longer words than are necessary, and we should construct succinct sentences wherever possible.

Deploying wit and wordplay is a valuable way of demonstrating intelligence and engaging the reader. It also helps to make our brand more human and engaging. However, we should not overtly tell jokes, and we should judge carefully when to be witty; it is not appropriate in all communications to deploy wit.

Intelligent wit may be more appropriate for applications used to communicate shorter, specific messages such as advertising or direct mail. Intelligent wit may be less appropriate for more in-depth communications such as vehicle brochures.

SUCCINCT

Not long-winded. Never simplistic.

The words we write should always be to the point. Sentence construction should be purposeful. A quiet sense of purpose lies at the heart of our brand. The words we write should always reflect this by being as succinct as possible.

1.41 TYPOGRAPHY

THE USE OF A LAND ROVER corporate font and consistent typographic styling across all applications helps to strengthen recognition of the Land Rover brand. This section describes all the key typographic principles.

FOUNDRY MONOLINE

REGULAR
The quick brown fox jumps over the lazy dog

REGULAR ITALIC
The quick brown fox jumps over the lazy dog

MEDIUM
The quick brown fox jumps over the lazy dog

MEDIUM ITALIC
The quick brown fox jumps over the lazy dog

BOLD
The quick brown fox jumps over the lazy dog

BOLD ITALIC
The quick brown fox jumps over the lazy dog

EXTRA BOLD
The quick brown fox jumps over the lazy dog

EXTRA BOLD ITALIC
The quick brown fox jumps over the lazy dog

Figure 22. The recommended weights of the corporate font – Foundry Monoline.

A SINGLE CORPORATE FONT has been established to strengthen recognition of the Land Rover brand. Foundry Monoline is a wide, stable looking font that has an overall robust and boxy appearance. Its tight curves give it a precision and engineered quality – yet it remains sharp and very contemporary in style. Foundry Monoline reflects some of the styling cues found in the Land Rover vehicles.

It is a sans serif font that is highly legible at body text sizes, yet very distinctive and characterful when used at larger sizes. It is used across all applications unless specified otherwise. Its choice has been determined not only by aesthetics but also by stringent technical considerations.

FOUNDRY MONOLINE

Foundry Monoline is available as a family of weights and italics for both Mac and PC. The recommended weights for use are shown in Figure 22. These are Foundry Monoline Regular, Medium, Bold and italics of each. The Extra Bold weights should only be used to set product and service name descriptors, such as Range Rover, and should not be used elsewhere.

The approved version of Foundry Monoline is produced by The Foundry. Agencies can purchase this font family by requesting the 'Land Rover Foundry Monoline set', specifying for either Mac or Windows (PC) and number of users. On payment this set can be supplied via email. Refer to the Appendix for The Foundry contact details.

HEADINGS

Summary text set in Foundry Monoline Medium using upper and lower case letters

DROP CAPITALS can be used in body text to help navigate through larger amounts of text if required. A drop capital should be followed by two to three words set in all capital letters. Body text is set in Foundry Monoline Regular using upper and lower case letters. *Regular Italic* is used for emphasis within body text for individual words or phrases. Captions and quotes are also set in *Italic*.

SUBHEADING ON ONE LINE

Subheadings are set in Foundry Monoline Bold (letterspaced) capitals with a preceding line space. Body text is set in Foundry Monoline Regular using upper and lower case letters.

Paragraph indents are used to indicate the start of new paragraphs. Body text is set in Foundry Monoline Regular using upper and lower case letters. *Regular Italic* is used for emphasis within body text for individual *words* or *phrases*.

Figure 23. The Land Rover typographic style.

FOUNDRY MONOLINE, while being very modern in style, is set in a very conventional way (as shown in Figure 23) with legibility being the most important consideration.

Headings and subheadings are set in lightly spaced capital letters, all other text in upper and lower case. Setting headings in all capital letters is the most important aspect of the Land Rover typographic style. It should be used for headings across all applications. Body text is usually set to a wider measure of 8–12 words per line for ease of reading. Body text has no additional letterspacing applied.

Within body text, drop capitals can be used to help navigate through larger amounts of text. These should be followed by two to three words set in all capitals. Italics are used for emphasis within body text for individual words or phrases, as well as being used for captions and quotes. New paragraphs are denoted by paragraph indents as opposed to line spaces wherever possible.

The number of text weights and sizes should be reduced to a minimum. The text is there to convey the author's message and not to act as decoration. Function over form determines how text should be set and used.

LAND ROVER TYPOGRAPHIC STYLING

Just as important as the choice of corporate font, is the way in which the type is set.

A distinctive and consistent Land Rover typographic style can be achieved by applying the following typographic principles wherever possible.

DO SET TYPE...

1. In upper case and lower case when setting body text (unless specified otherwise).
2. With large display headings in Foundry Monoline Bold, using all upper case letters.
3. Using italic for emphasis in preference to heavier weights (especially within body text).
4. Ranged left in body text (there should not be word breaks in ranged left setting) while manually adjusting the text for best results.
5. With plenty of surrounding clear space wherever possible to help frame the text.
6. With paragraph indents (in preference to paragraph spaces).
7. With generous linefeed.
8. Keeping punctuation to a minimum.
9. With careful character spacing and correct use of ligatures (e.g. fi and fl).
10. To optimum measures of 8–12 words per line, wherever possible.
11. Using true single and double quotation marks (‘,“) not feet and inch marks (',").
12. With dashes that are true en dashes (–) and not hyphens (-).
13. Using hanging punctuation wherever possible.
14. With great care and sensitivity.

DO *NOT* SET TYPE...

1. With Summary Text That Use Capital Letters On The First Letter Of Every Word As Shown Here. X
2. in all lower case letters. X
3. Justified (left and right justified together, as shown here). X
4. That has been altered, artificially condensed, expanded or *distorted* in any way. X
5. That uses special effects, such as drop shadows, outlines, or underlines (unless an underline denotes a hyperlink), etc. X
6. With excessive additional i n t e r c h a r a c t e r space, or reduced intercharacter space. X
7. To fill all the available white space on a page. X
8. In *fonts* other than the corporate fonts specified in these guidelines. X

Adhering to these simple principles will give typographic consistency across all applications and help to strengthen recognition of the Land Rover identity.

Arial

REGULAR
The quick brown fox jumps over the lazy dog

BOLD
The quick brown fox jumps over the lazy dog

REGULAR ITALIC
The quick brown fox jumps over the lazy dog

BOLD ITALIC
The quick brown fox jumps over the lazy dog

Figure 24. The four weights of the secondary corporate font – Arial.

Within the office environment, particular applications that use software such as PowerPoint® and Microsoft® Word®, use the font Arial in place of Foundry Monoline in the electronic templates. Arial is a system font that is pre-installed on most PCs and Macs.

Arial was chosen from the system fonts as it was closest in appearance to Foundry Monoline. It is available in Regular and Bold weights along with italics of each.

The web is also another area where body text uses Arial (although headings that take the form of 'graphics' are set in Foundry Monoline).

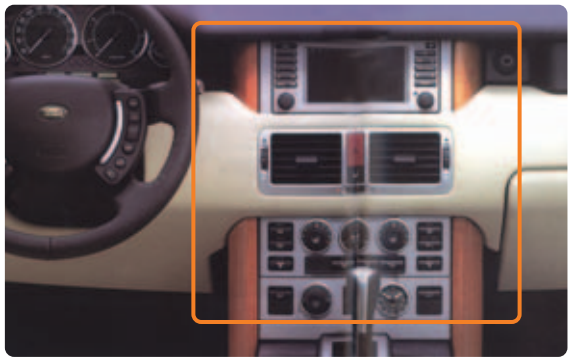
***Note**: Arial should not be used for setting text in print applications. Foundry Monoline is the Land Rover corporate font and should be used wherever possible.*

1.46 ROUNDED CORNERS

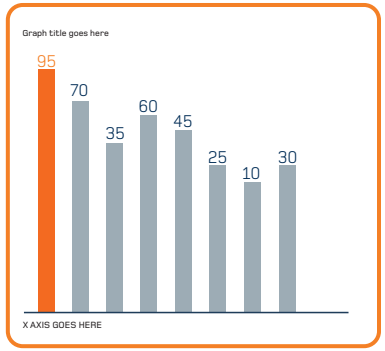
ROUNDED CORNERS act as a device to help identify the Land Rover brand. Like Foundry Monoline, rounded corners reflect the shape and styling details of Land Rover vehicles.

They should be used across all applications where possible. The following pages describe the principles behind how rounded corners are constructed and used.

Rounded corners are applied to all images that are *not* panoramic in format.

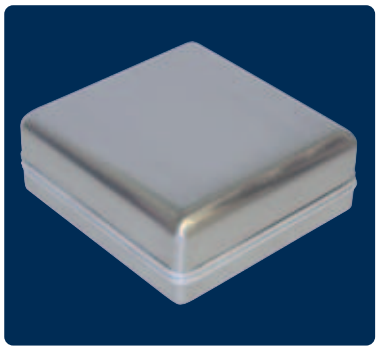


Rounded corners applied to the image and a keyline framing device.



A frame with rounded corners containing information graphics. Note how the bars in the graph do *not* use rounded corners, as this would reduce their clarity.

Blocks of colour which make use of the rounded corners.



Rounded corners applied to a 3D object (and the outer frame of the photograph).

Figure 25. Examples using rounded corners.

ROUNDED CORNERS can be used in a variety of ways. Some of these uses are illustrated in Figure 25.

Rounded corners can be applied wherever rectangular or square shapes are used, as long as they can be applied to all four corners without making the shape less effective for its purpose.

Note: *rounded corners are not applied to panoramic images.*

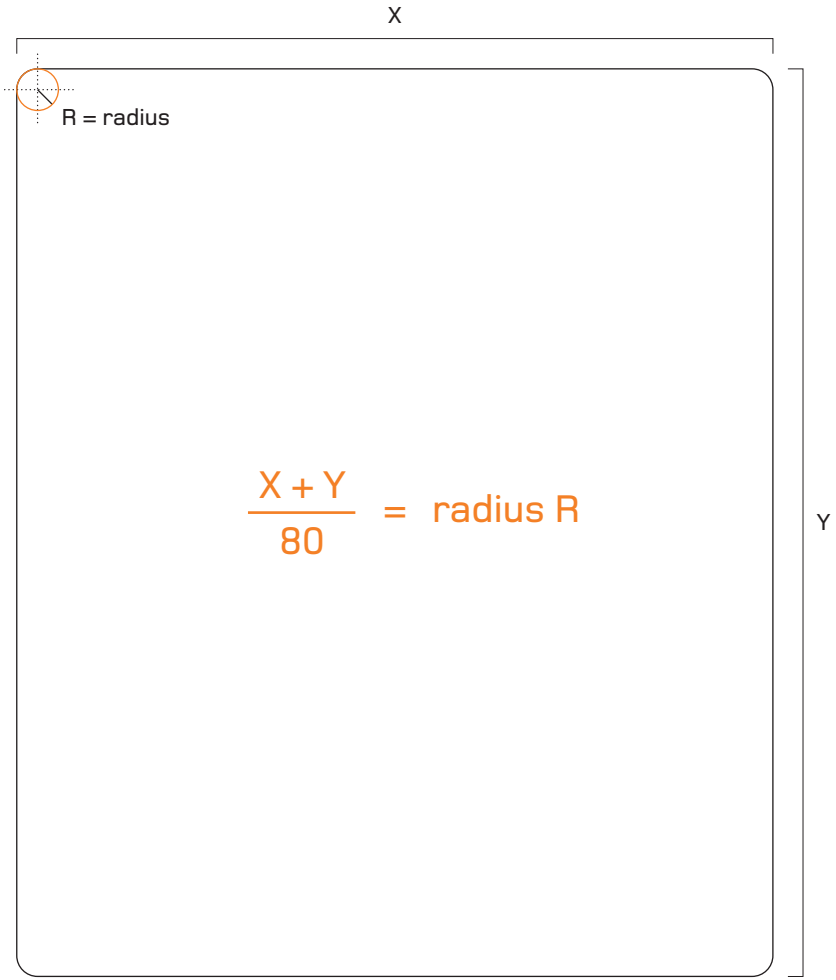


Figure 26. Creating rounded corners.

TO MAINTAIN CONSISTENCY for all rounded corners when applied to any Land Rover material, use the following simple mathematical equation:

Add the overall width of the shortest side 'X' to the overall depth of the longest side 'Y', then divide by 80 to give the radius of the corner 'R' (see Figure 26).

This principle works for square or rectangular shapes, at any size, either portrait or landscape in format.

Rounded corners should be applied to all four corners. As the rounded corners are a fairly subtle and understated device, they can be used quite extensively.

Rounded corners can be applied to a broad range of elements in a variety of ways as illustrated on the preceding page.

1.49 EXAMPLES

THE FOLLOWING PAGES show examples of how the basic elements can be used, in various combinations, to create a strong, distinctive and easily recognisable style for the Land Rover brand. The examples are not definitive representations of actual applications, but are used only to illustrate the Land Rover identity.

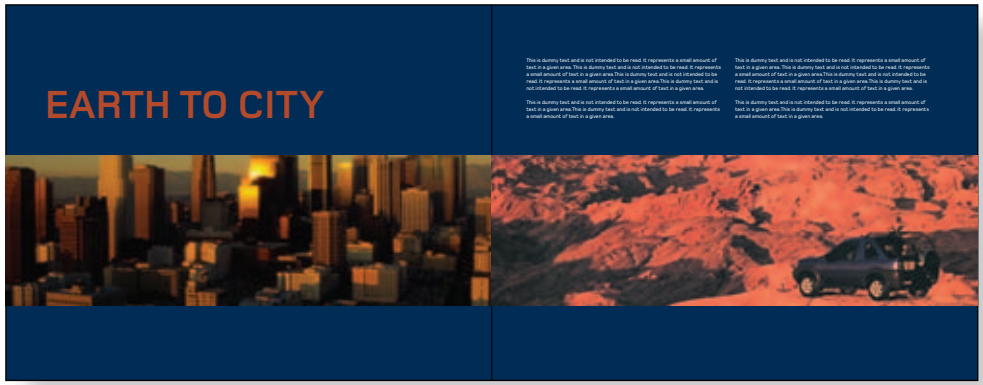
Figure 27. Examples of vehicle brochure covers.

SHOWN IN FIGURE 27 is how a range of Land Rover vehicle brochure covers might look using the basic elements.

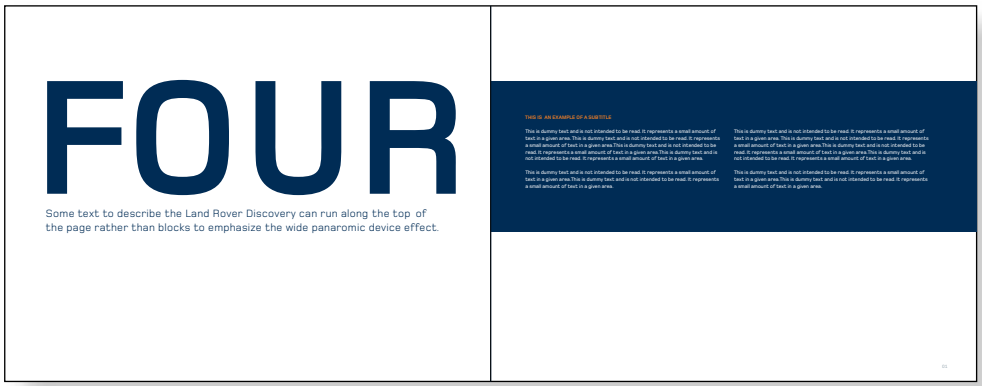
The examples use a combination of the 3D Land Rover badge positioned in the bottom right-hand corner, the corporate font Foundry Monoline (note the minimal use of LR Natural Orange in the descriptor text), the panoramic format to frame images and the primary colours LR Deep Indigo and LR Natural Orange. Together this combination of elements creates a simple, yet powerful composition.

Consistency in the design of the vehicle brochure covers creates a strong, recognisable identity for the Land Rover brand.

Note the use of a full-bleed image to create the panoramic format.

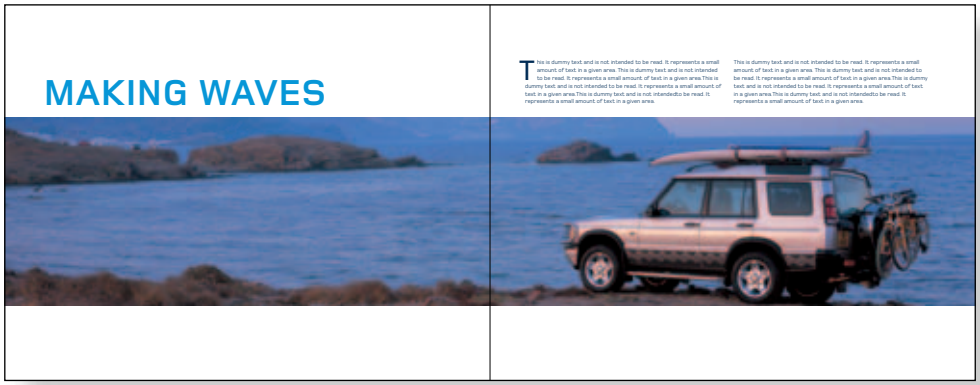


Two images used to create the panoramic format.

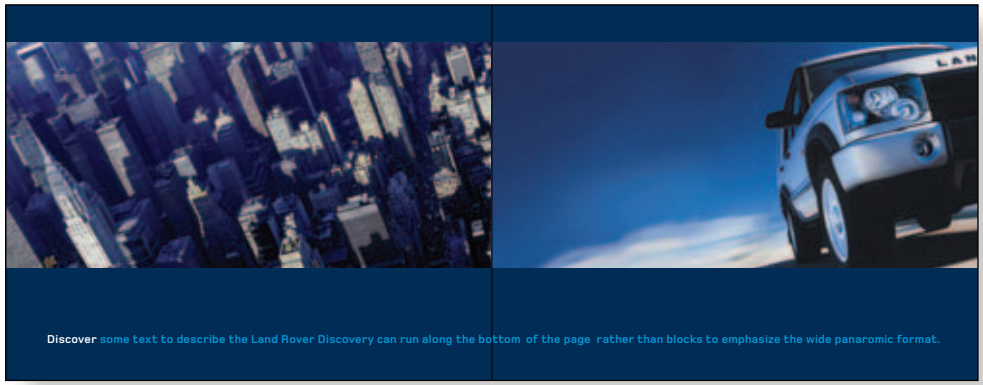

FOUR
Some text to describe the Land Rover Discovery can run along the top of the page rather than blocks to emphasize the wide panaromic device effect.

A short heading using a large text size. Also, notice the use of white space.

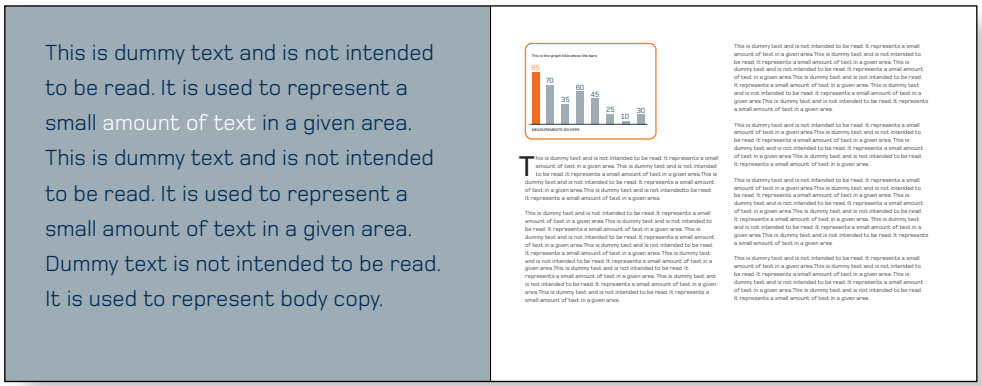
Figure 28. Examples of vehicle brochure inside spreads.



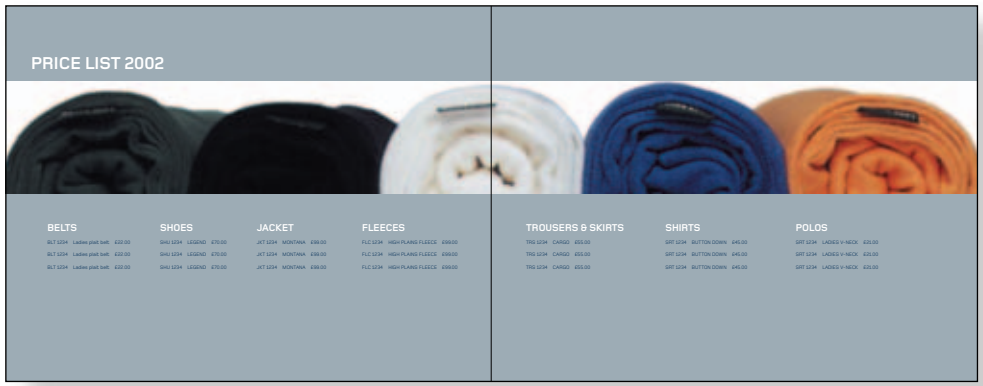
The landscape brochure and panoramic crop of the image can enable vehicles to be presented without the centre fold running through them.


Discover some text to describe the Land Rover Discovery can run along the bottom of the page rather than blocks to emphasize the wide panaromic format.

This spread demonstrates the power of simplicity.


This is dummy text and is not intended to be read. It is used to represent a small amount of text in a given area. This is dummy text and is not intended to be read. It is used to represent a small amount of text in a given area. Dummy text is not intended to be read. It is used to represent body copy.

Note how rounded corners are used on the graph frame.



Here, a thin panoramic frame has been used.

Figure 29. Example vehicle brochure inside spreads.

1.53 BASIC ELEMENTS Examples: Customer magazine covers

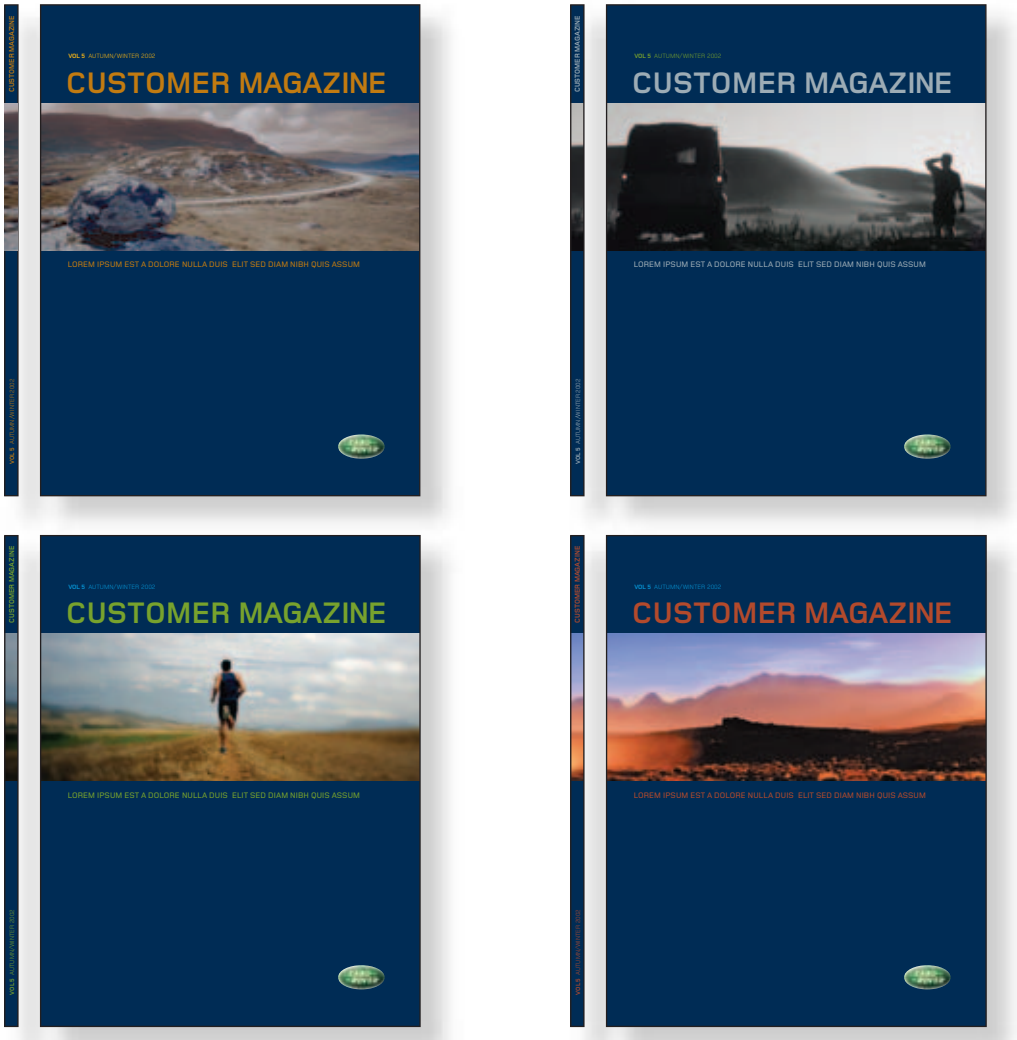
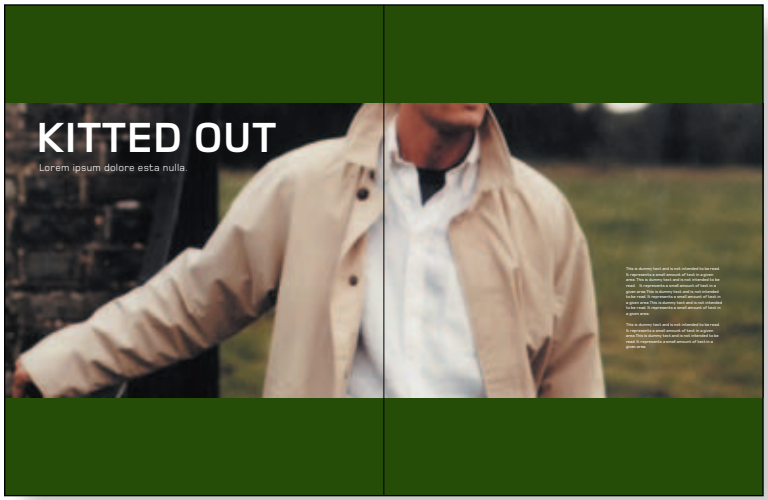


Figure 30. Examples of covers for a typical customer magazine.

A TYPICAL CUSTOMER MAGAZINE COVER is shown in Figure 30. Note how it is portrait in format as opposed to landscape.

Customer magazines are generally more successful when they are less formal and are not used to sell to the reader, but to inform the reader. Therefore, a portrait format (which is more conventional and appears less styled) is used in preference to a landscape format in this situation. Here, a landscape format may appear too mannered and over designed.

The panoramic format is still used when framing imagery etc. and works equally as well in a portrait document.



DRIVE
Some text to describe the Land Rover Discovery can run along the bottom of the page rather than in columns to emphasize the panaromic format.

HIGH FLYER
This is dummy text and is not intended to be read. It represents a small amount of text in a given area. This is dummy text and is not intended to be read. It represents a small amount of text in a given area.

Figure 31. Examples of typical customer magazine inside spreads.

TYPICAL CUSTOMER MAGAZINE inside spreads are shown in Figure 31. Here, the spreads are portrait for the same reasons as described on the preceding page.

Being less formal, customer magazines can introduce larger amounts of the secondary colours when communicating more human and less product-focused stories.

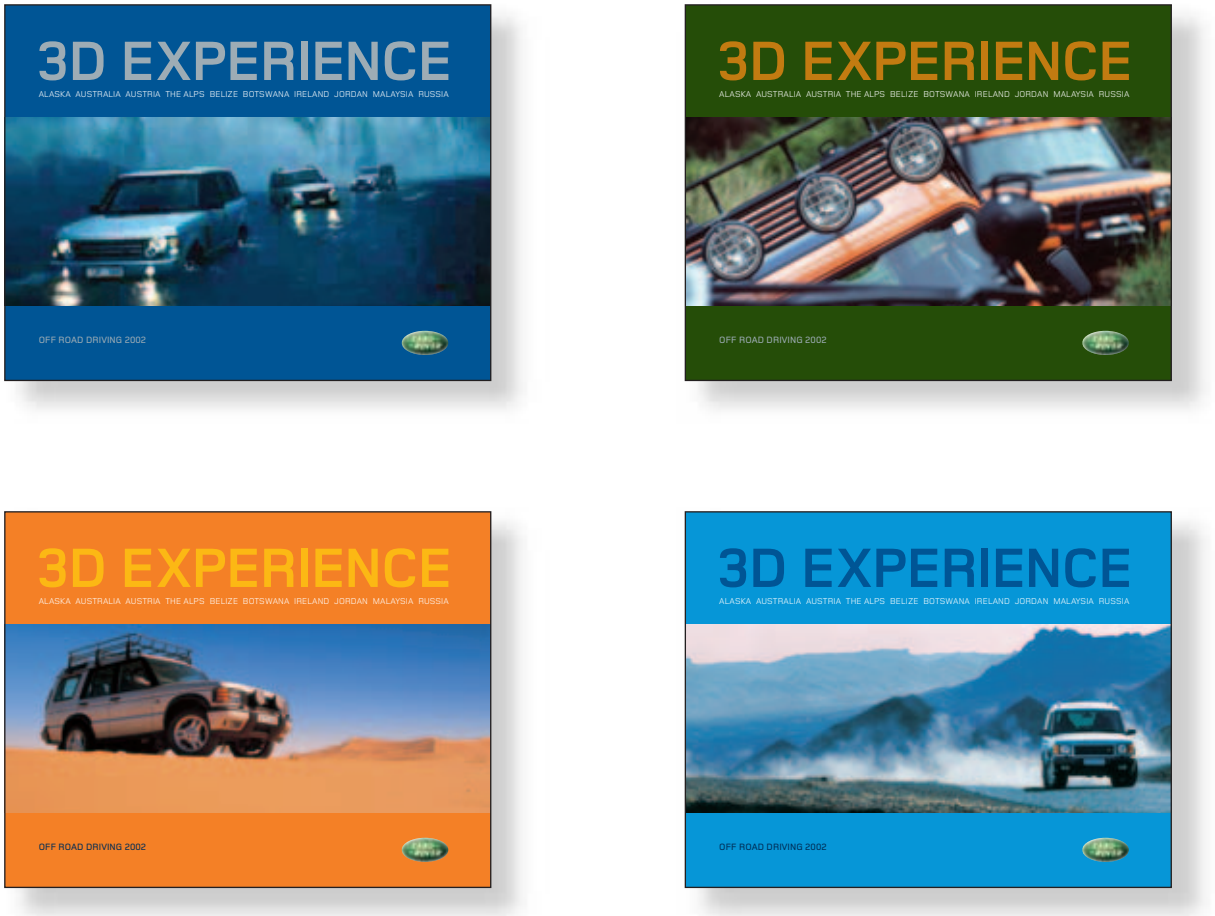
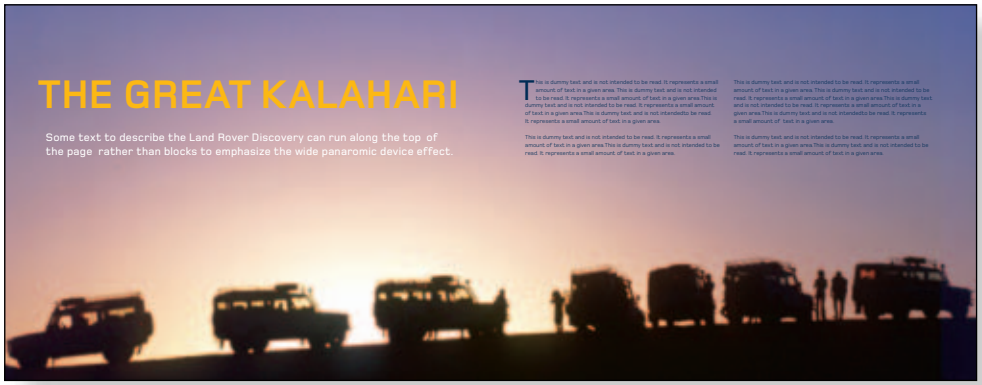

3D EXPERIENCE
ALASKA AUSTRALIA AUSTRIA THE ALPS BELIZE BOTSWANA IRELAND JORDAN MALAYSIA RUSSIA
OFF ROAD DRIVING 2002
3D EXPERIENCE
ALASKA AUSTRALIA AUSTRIA THE ALPS BELIZE BOTSWANA IRELAND JORDAN MALAYSIA RUSSIA
OFF ROAD DRIVING 2002
3D EXPERIENCE
ALASKA AUSTRALIA AUSTRIA THE ALPS BELIZE BOTSWANA IRELAND JORDAN MALAYSIA RUSSIA
OFF ROAD DRIVING 2002
3D EXPERIENCE
ALASKA AUSTRALIA AUSTRIA THE ALPS BELIZE BOTSWANA IRELAND JORDAN MALAYSIA RUSSIA
OFF ROAD DRIVING 2002

Figure 32. Examples of 3D Experience brochure covers.

THE 3D EXPERIENCE BROCHURE COVERS make much greater use of the secondary colours because as brochures they epitomise the Land Rover spirit of adventure and focus on the human experience much more than the product itself.

Note how the 'sky to earth' colours have been used to complement or contrast with the imagery. Also, note how on each cover the number of secondary colours has been kept to a minimum.


THE GREAT KALAHARI
Some text to describe the Land Rover Discovery can run along the top of the page rather than blocks to emphasize the wide panaromic device effect.

A full-bleed image is used to create the panoramic effect. Text should only be used on an image that provides a background of an even tone, as shown above.

DUNE
Some text to describe the Land Rover Discovery can run along the page rather than blocks to emphasize the wide panaromic device.

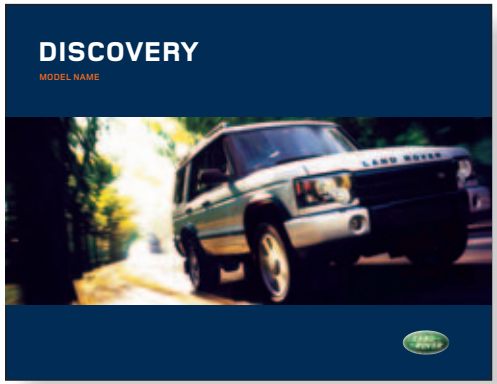
Note the use of large all capital headings and the use of rounded corners.

Some text to describe the Land Rover Discovery can run along the top of the page rather than blocks to emphasize the wide panaromic device effect.
SNOW AND ICE

Note how the use of human reference in the tents etc. creates a much more engaging image.

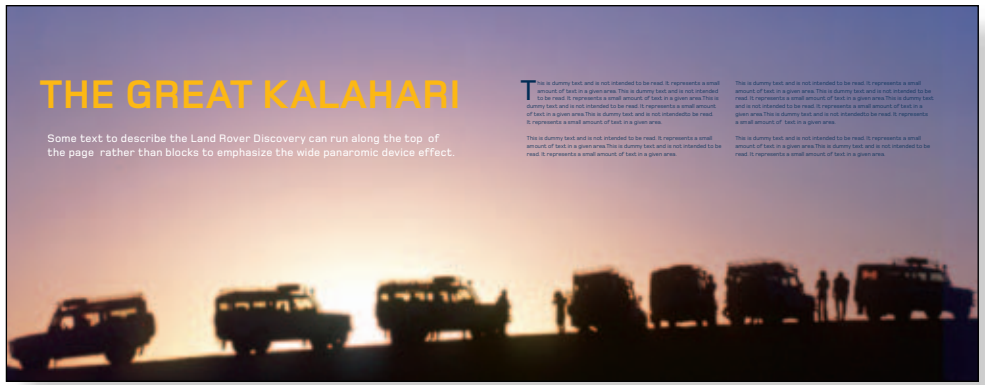
Tight cropping has been used to create powerful images and the panoramic effect has been created through overall composition of the elements.

Figure 33. Examples of 3D Experience brochure inside spreads.



THE EXAMPLES on this page, show a range of different applications, which demonstrate how the Land Rover basic elements provide a simple, flexible, rich and varied toolkit from which to build the Land Rover brand.

Addressee's name
Department name
Company name
Street name
City
Postcode
Country
Land Rover
Warwick Technology Park
Warwick CV34 6RG England
Telephone 01926 482000
Facsimile 01926 482001
www.landrover.com
Dear A N Other
Title of the letter or subject is set in Arial Bold 9pt with 15pt leading
Body copy is set in Arial Regular 9pt with 15pt leading. One line space between paragraphs. Lorem ipsum dolor sit amet consec tetuer adipiscing elit, sit amet consec tetuer adipiscing elit esta quis nostrud exerci tation ullam corper suscipit lobortis nisl ut aliquip. Sed diam nonummy nibh euismod tincidunt laoreet dolore magna aliquam erat volutpat nisiut duis aliquipea commodo dolore lorem ipsum consequat. Et iusto odio dignissim qui blandit praesent luptatum a sit amet consectetuer adipea scing elit.
Subhead
Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie a deconsequat illum dolore feugiat nulla sit amet consec tetuer adipiscing facilisis at vero eros et accumsan. Et iusto consec tetuer adipiscing elit odio dignissim laoreet duis dolore magna aliquam qui molestie amet erat corper laoreet nostrud ullam amet consec tetuer adipiscing erat et euismod tincidunt magna nibh euismod tincidunt exut laoreet dolore et magna aliquam erat volutpat duis molestie consectetuer dolore ipsum.
Lorem ipsum dolor sit amet consec tetuer adipiscing elit, sed diam nonummy nibh duis euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam esta quis nostrud exerci tation duis ullam corper suscipit lobortis nisl ut aliquip ex.
Last line of the letter.
Sincerely
Name
Position


THE GREAT KALAHARI
Some text to describe the Land Rover Discovery can run along the top of the page rather than blocks to emphasize the wide panaromic device effect.

3D EXPERIENCE
ALASKA AUSTRALIA AUSTRIA THE ALPS BELIZE BOTSWANA IRELAND JORDAN MALAYSIA RUSSIA
OFF ROAD DRIVING 2002

1.58 PRODUCT SIGNATURES

AS WELL AS the Land Rover badge, there are Land Rover product signatures, which are used to help identify particular Land Rover models. The following pages show how the product signatures should be constructed and used.

RANGE ROVER
DISCOVERY
FREELANDER
DEFENDER

Figure 34. The Land Rover product names.

THE LAND ROVER PRODUCT SIGNATURES are used to identify particular Land Rover models. The product name itself is set as a piece of type in Foundry Monoline Extra Bold and it is recommended that it is positioned away from the Land Rover badge wherever possible (see Figure 34).

When separated by space in this way, there is no size relationship between the product name and the Land Rover badge and both work independently of one another (refer to page 1.60).

However, when space is restricted and the two elements have to appear close to one another, then a fixed size and relationship comes into play (refer to page 1.61).

Product names are coloured either black or white, depending on the background colour.

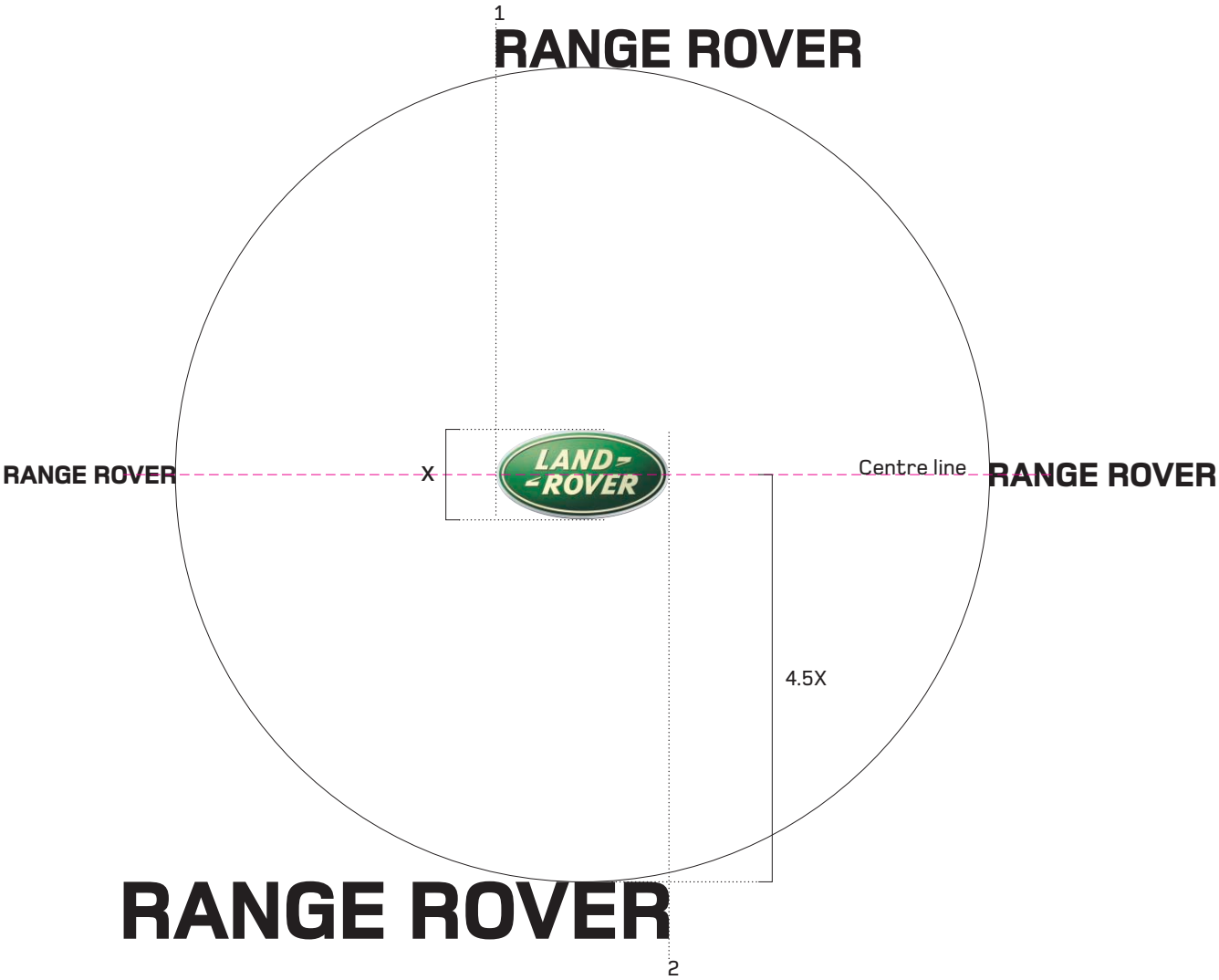


Figure 35. The product signature circular zone.

SURROUNDING the Land Rover badge is a circular zone area, which is based on the badge height 'X', as shown left in Figure 35.

When the product name appears outside of this circular zone, it can be set at any size and appear in any position. Although, consider if the badge and product name can be positioned using the alignment points shown in Figure 35 (this is not mandatory).

When using point 1, range the product name left. When using point 2, range the product name right. If positioning the product name horizontally to the left or right of the badge, both the product name and the badge are centred using the centre line whenever possible.

When the product name appears within the circular zone, then a fixed relationship between the two elements comes into play (refer to page 1.61).

Note: *Range Rover has been used here and on the following page to illustrate the general principles. The same principles apply to all product names.*

Figure 36. Horizontal lock-up (the preferred option).

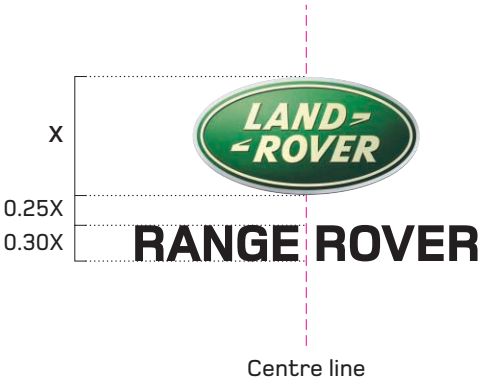


Figure 37. Vertical lock-up.

WHEN SPACE IS RESTRICTED a fixed relationship applies to the Land Rover badge and the product name. The construction of this relationship is shown in Figures 36 and 37.

As product material may vary in size and format, there are two lock-up options for the product signatures, horizontal (see Figure 36) and vertical (see Figure 37).

For both options, horizontal and vertical, there is a fixed relationship between the Land Rover badge and the product name, based on the badge height 'X'.

The preferred option for use is the horizontal lock-up. The vertical lock-up should only be used when the horizontal lock-up is not appropriate, e.g. narrow portrait format.

Product names can appear with either the 3D or 2D Land Rover badges to allow for various printing methods. The same construction principles apply.

1.62 BRAND STATEMENT

THE FOLLOWING PAGES detail the Land Rover brand statement, developed for advertising and other key applications.

THE LAND ROVER EXPERIENCE

Figure 38. Horizontal lock-up.

THE LAND ROVER EXPERIENCE

Figure 39. Vertical lock-up.

LAND ROVER uses a brand statement 'The Land Rover Experience', which has been developed not only for advertising, but for use on all applications when appropriate. This is the definitive brand statement and should not be replaced with any other. Other brand statements should not be used.

This brand statement has a fixed relationship with the Land Rover badge (both 3D and 2D) and for which separate guidelines have been produced to help in applying the brand statement correctly and consistently across all advertising; please refer to the 'Look And Style Advertising Guidelines'.

These guidelines are available from Land Rover Global Marketing.

1.64 ROYAL WARRANTS

AS LAND ROVER has permission to use four Royal Warrants, the following pages document how and when they can be used.

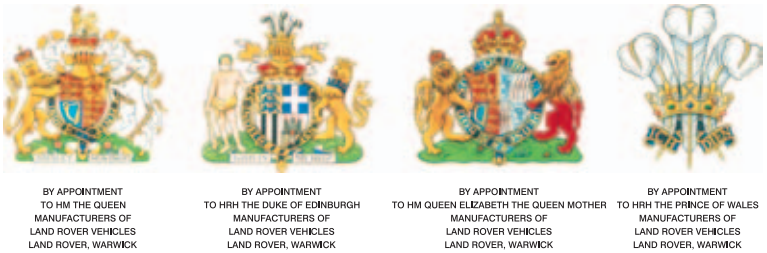


Figure 40. 3D Royal Warrants.

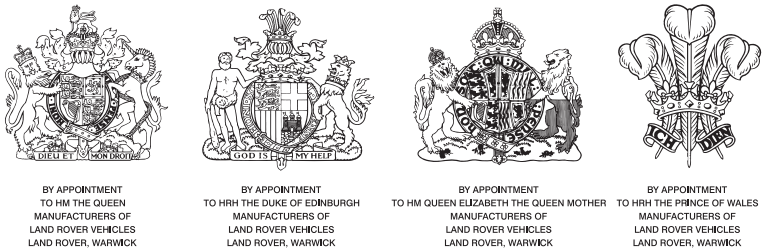


Figure 41. 2D Royal Warrants.

***Note:** The Royal Warrants were generated by The Lord Chamberlain's Office. Further information on permissible use can be obtained by contacting George Hassell MVO, Director of Royal and Diplomatic Affairs (ghassell@landrover.com).*

Land Rover has been granted permission to continue using the Royal Warrant issued by the late HM Queen Elizabeth the Queen Mother until the end of 2006.

LAND ROVER HAS PERMISSION to use four Royal Warrants, as shown in Figure 40, which can be displayed on communications from wholly-owned Land Rover companies only. The Royal Warrants may also be used on other items (e.g. Land Rover trucks) if these items are the property of the wholly-owned company. Royal Warrants are always used with the Land Rover 3D badge (refer to page 1.70).

Potential users should check that the usage of the Royal Warrants is by a company or department which is wholly-owned by Land Rover and is not licensed out to an external supplier. Please note that Royal Warrants may not be used on joint/dual branded communications. In all cases, dealers may only use the equities if they have specifically been awarded them.

Royal Warrants must always be positioned at the highest level on the page (never at the bottom) and no other element should appear to be positioned in close association with them. Wherever possible, they should appear in full colour, but a 2D black and white version, shown in Figure 41, can be used when there are limited colours available for printing.

The Royal Warrants should only be reproduced from master artworks and never be redrawn or altered in any way. The master artworks are available for Mac and PC from www.landroverpartners.com.

Small version
31.5–50mm

Medium version
51–100mm

Large version
101–250mm

Figure 42. The Royal Warrants size range.

TO SCALE the Royal Warrants correctly and ensure maximum reproduction quality at all times, three versions have been generated; Small, Medium and Large.

Each version has its own size range to a minimum and maximum size, as shown left, and should be scaled up in whole millimetres, e.g. 20mm, not 20.5mm.

Royal Warrants should never be reproduced smaller than their minimum size or larger than their maximum size.

Always choose the correct version of Royal Warrants for the size you are trying to reproduce and ensure that the legend text beneath the warrant is fully legible for the intended application.

2D ROYAL WARRANTS VERSION

The 2D Royal Warrants are totally scalable and therefore do not have a maximum size (unlike the 3D Royal Warrants). However, they do have a measure bar built into the master artwork to make measuring them easier. The measure bar itself does not print.

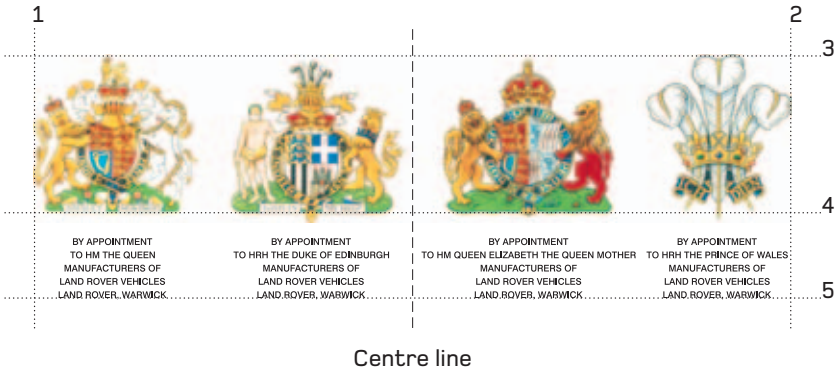


Figure 43. Alignment points for the Royal Warrants.

THERE ARE FIVE main alignment points for the Royal Warrants, as shown left. They should be used when aligning other graphic elements, such as type and imagery, with them.

The centre line allows other elements to be centred on it, which helps to maintain a balance between all the elements.

When aligning other elements always ensure that the Royal Warrants are positioned at the highest level on the page (never at the bottom of the page) and that no other element appears in close association with the Royal Warrants.

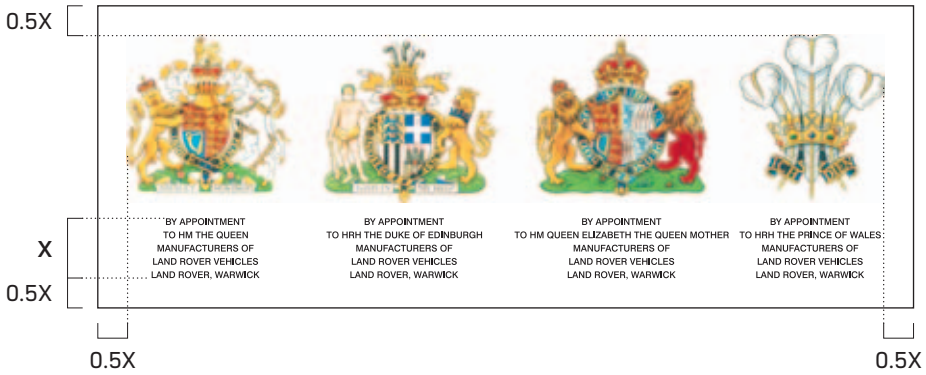
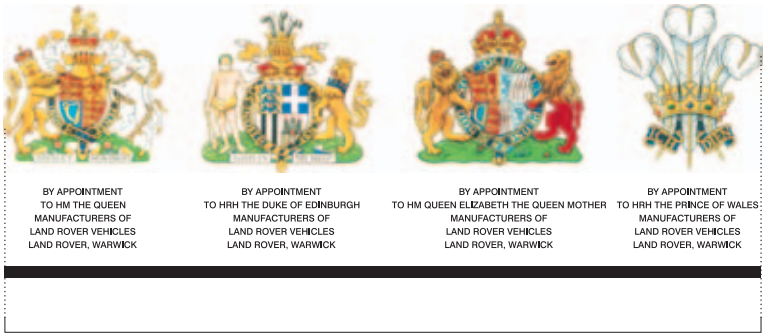


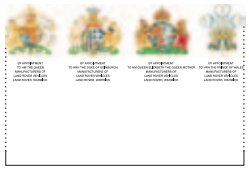
Figure 44. The Royal Warrants minimum clear space.

TO ENSURE PROMINENCE and legibility, the Royal Warrants are always surrounded by an area of clear space which remains free of other elements, such as type and imagery.

The minimum area of clear space (see Figure 44), is illustrated here by a rectangular box containing the Royal Warrants. This box does not print. Its construction is based on 'X', which is determined by the overall height (from the top of the letters in the first line, to the baseline of the letters in the fifth and last line) of the legend below the individual Royal Arms. This area is a minimum and should be increased wherever possible.

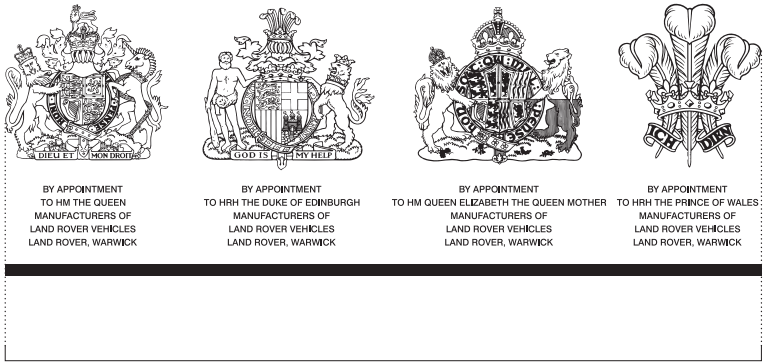


Measure across the overall width of all four 3D Royal Warrants using the measure bar.

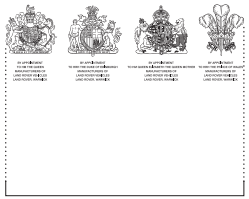


31.5mm
(minimum size)

Figure 45. How to measure the 3D Royal Warrants.



Measure across the overall width of all four 2D Royal Warrants using the measure bar.



31.5mm
(minimum size)

Figure 46. How to measure the 2D Royal Warrants.

TO SPECIFY THE SIZE of the 3D Royal Warrants measure across the overall width (see Figure 45), then choose the appropriate size range version for reproduction and scaling (refer to page 1.66).

To specify the size of the 2D Royal Warrants also measure across the overall width (see Figure 46). The 2D Royal Warrants are totally scalable and do not have a maximum size (unlike the 3D Royal Warrants). However, they do have a measure bar built into the master artwork to make measuring them easier. The measure bar itself does not print.

Always ensure that the Royal Warrants are scaled in proportion and are not distorted in any way.

MINIMUM SIZES

Both the 3D and 2D Royal Warrants have a set minimum size of 31.5mm (see Figures 45 and 46). These have been determined primarily by ensuring maximum clarity and legibility at small sizes.

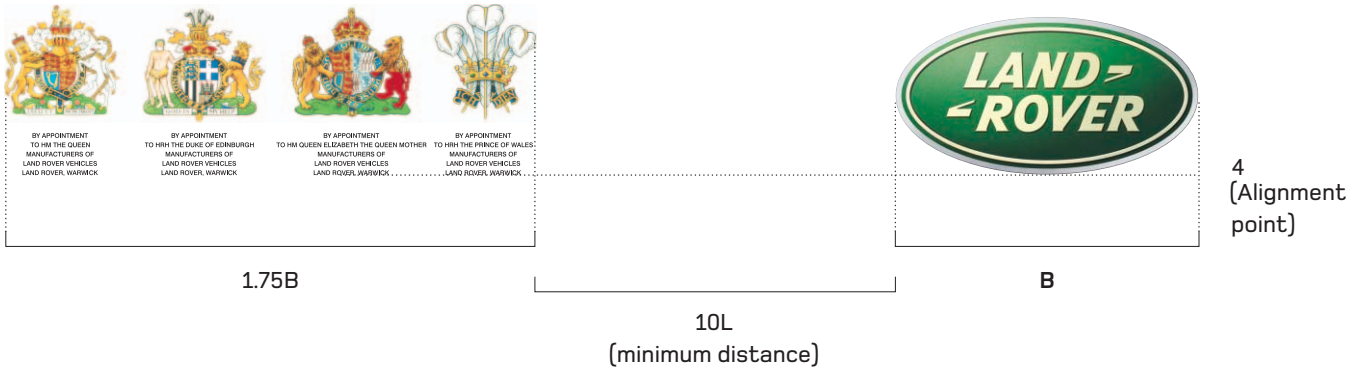

BY APPOINTMENT TO HM THE QUEEN MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HRH THE DUKE OF EDINBURGH MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HM QUEEN ELIZABETH THE QUEEN MOTHER MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HRH THE PRINCE OF WALES MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
LAND ROVER
4 (Alignment point)
1.75B
B
10L (minimum distance)

Figure 47. Horizontal lock-up one (the preferred option).

LAND ROVER
BY APPOINTMENT TO HM THE QUEEN MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HRH THE DUKE OF EDINBURGH MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HM QUEEN ELIZABETH THE QUEEN MOTHER MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HRH THE PRINCE OF WALES MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
4 (Alignment point)
B
1.75B
10L (minimum distance)

Figure 48. Horizontal lock-up two (the preferred option).

WHEN USING ROYAL WARRANTS together with the Land Rover 3D badge there are three lock-up options, horizontal lock-up one and lock-up two, the preferred options (see Figures 47 and 48), which use alignment point 4 of the 3D badge and the vertical lock-up which uses the centre line of the Royal Warrants (see Figure 49).

Each lock-up has a fixed proportional relationship and minimum distance between the Royal Warrants and the Land Rover 3D badge, which should always be observed. There is a minimum distance of 10L for the horizontal lock-ups (see Figures 47 and 48) and 3L for the vertical lock-up (see Figure 49).

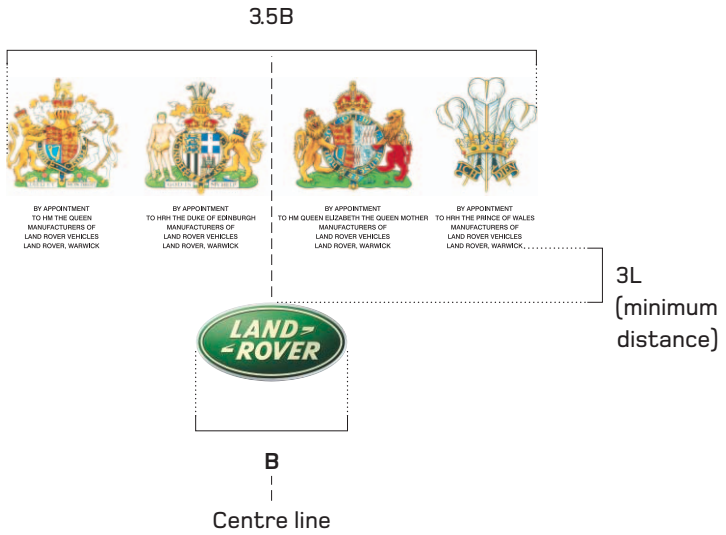

3.5B
BY APPOINTMENT TO HM THE QUEEN MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HRH THE DUKE OF EDINBURGH MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HM QUEEN ELIZABETH THE QUEEN MOTHER MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
BY APPOINTMENT TO HRH THE PRINCE OF WALES MANUFACTURERS OF LAND ROVER VEHICLES LAND ROVER, WARWICK
3L (minimum distance)
LAND ROVER
B
Centre line

Figure 49. Vertical lock-up.

1.71 QUEEN'S AWARDS

WITH PERMISSION to use two Queen's Awards, as well as the Royal Warrants, the following pages show how and when the Queen's Awards should be used.

Figure 50. The two Queen's Awards permitted for use by Land Rover.

Note: *Further information on permissible use (including legend text translations and the use of Queen's Awards for items such as flags, commemorative items and stencil versions for use on containers, etc.) can be obtained by contacting George Hassell MVO, Director of Royal and Diplomatic Affairs (ghassell@landrover.com).*

LAND ROVER HAS PERMISSION to use two Queen's Awards, as shown in Figure 50. The use of these Awards is granted up until 2006 and all potential usage should take this date into consideration. The Queen's Awards must always appear together and may only be used on Land Rover stationery where they relate to wholly-owned Land Rover companies. If you would like to use the Queen's Awards on items other than stationery, please seek the necessary approval from ghassell@landrover.com.

The Queen's Awards should not be reproduced in a manner not befitting the dignity of an emblem signifying Royal recognition; nor in a repetitive form or incorporated in a trade mark. For inclusion of the Queen's Awards as a design on clothing, the necessary prior approval must be sought from the Queen's Award Office. Please note that Queen's Awards may not be used on joint/dual branded communications.

The Queen's Awards should always appear complete with their legend text (unless used at a size of less than 12mm). They have been specially drawn and should, therefore, only be reproduced from master artworks and never be redrawn or altered in any way. The master artworks are available for Mac and PC from www.landroverpartners.com.

Queen's Award Blue version

Queen's Award Black version

Queen's Award reversed-out version

Figure 51. Queen's Awards colour versions.

Colour	Pantone	Process
Queen's Award Blue	Pantone 287C	C:100 M:69 Y:0 K:11

The colours shown on this page and throughout these guidelines are not intended to match the Pantone Color Standards.

*Pantone® is a registered trademark of Pantone, Inc.

Figure 52. Queen's Award Blue colour specification.

THE QUEEN'S AWARDS should always appear in single colour on a single-colour background (colour includes black, white and the base colour of the material being used). The preferred colour usage is single-colour Queen's Award Blue on a white background (see colour specification on this page).

When using the positive version of the Queen's Award, do not replace the Queen's Award Blue with alternative colours. If you are unable to use the correct colour specifications, you should revert to the Black version of the supplied artwork.

Reversed-out white (negative) application of the Queen's Awards is permitted on colour with sufficient contrast to ensure full legibility of both the emblem and the legend text.

In lieu of the Queen's Award Blue you may use the Pantone®* colour shown in Figure 52, the standards for which are shown in the current edition of the Pantone Color Formula Guide 1000.

Colour swatches must always be used for matching when reproducing the corporate colours.

Figure 52 also shows the recommended process colour breakdowns for Queen's Awards.

Small version
Below 12mm

Standard version
12–50mm

Large version
Above 50mm

Figure 53. The Queen's Award size variants.

Measure from the top of the crown to the bottom of the 'e'

Figure 54. How to measure the Queen's Award.

THE QUEEN'S AWARD ARTWORK is available in three size versions (Small, Standard and Large). Each size version is measured commonly over the height of both graphic elements (as shown in Figure 54).

The Standard size version is for general usage between the measurement heights of 12mm and 50mm. This version should never be resized outside of this size range.

The Large size version uses a proportionally smaller legend text and is for use at measurement heights of greater than 50mm. This version should never be resized below 50mm.

The Small size version is for exception use only. Where the Standard size version cannot be used at its minimum size of 12mm, the legend text may be removed from the Queen's Award with the remaining graphic element forming the Small size version. In the use of the Small size version, always take care to ensure that the best possible legibility is achieved; if legibility cannot be achieved, do not use the Queen's Award for that particular application.

Note: *Land Rover has received permission to use only those Awards shown in these guidelines. No elements of the Queen's Awards may be altered in any way from the examples shown, except as described in the way above.*

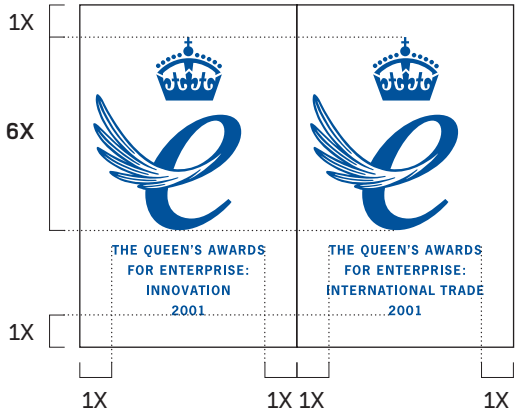


Figure 55. The Queen's Awards Standard version minimum clear space.

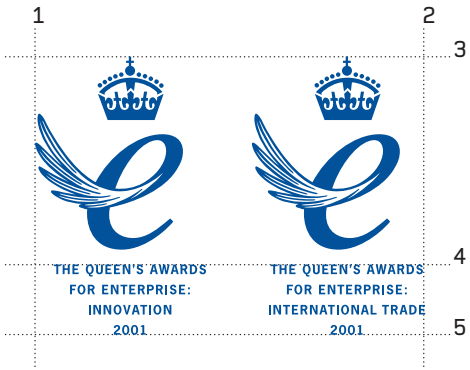


Figure 57. Alignment points for the Queen's Awards.

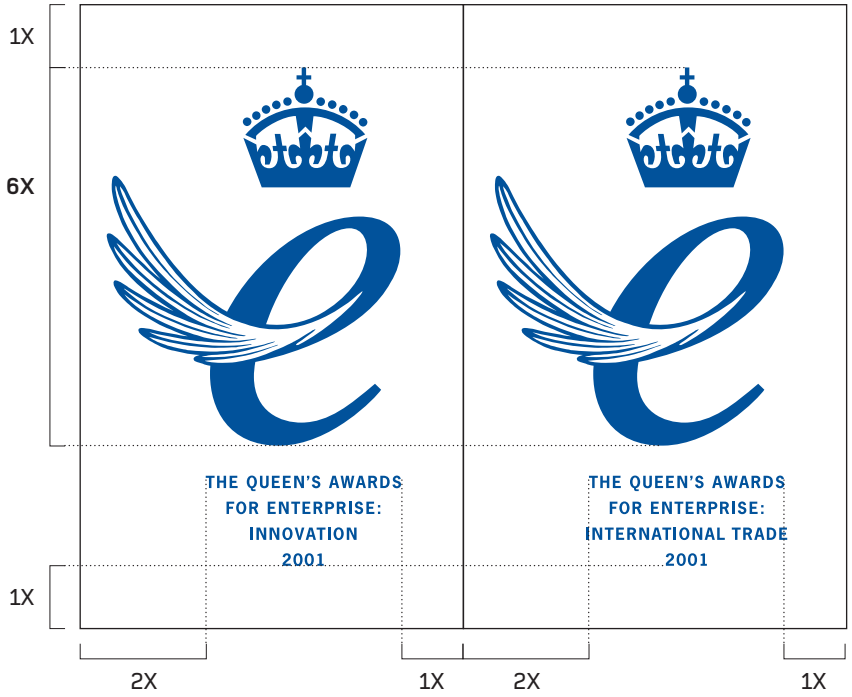


Figure 56. The Queen's Awards Large version minimum clear space.

WHEN PLACING OTHER ELEMENTS with the Queen's Awards, the minimum clear space (Figure 55 and 56) must always be observed. Never associate the Queen's Awards closely with the Royal Warrants, Land Rover brand mark or any other element. Wherever possible, this minimum clear space zone should be increased around the Queen's Awards, leaving sufficient space in order that they may be clearly recognised as separate from other elements.

Some applications which use the Queen's Awards, may already have predetermined layout positions defined (e.g. stationery). Please ensure that you are working consistently with up-to-date artworks and guidelines from the Corporate Identity Guidelines section at www.landroverpartners.com.

There are five alignment points for the Queen's Awards (see Figure 57). They should be used when aligning other graphic elements, such as type and imagery, with them.

1.76 FURTHER INFORMATION

For further information and any additional queries,
please consult the corporate identity section of:

www.landroverpartners.com

or your Market Champion

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PHOTOGRAPHERS

The photographic images used throughout these guidelines come from a variety of sources, either Land Rover, photographic libraries or individual photographers. All non-Land Rover sources are credited in the numbered list below. Their images are numbered with their respective number. Royalty free images do not have a reference number.

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Web: www.sueallatt.com

2. GETTY IMAGES contact: General Sales Team
Tel: 0800 376 7977
Web: www.gettyimages.com

3. ZEFA VISUAL MEDIA UK LTD contact: General Sales Team
Tel: 0044 (0)20 7849 3099
Web: www.zefa.co.uk

4. PHOTONICA contact: General Sales Team
Tel: 0044 (0)20 7278 4117
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CORPORATE FONT

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